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METAL SMITH

The Glass Jewel:
From Matter
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Jewelers Speak
Out: Stirring
Voices from an
Ancient Land

Observations from
Munich Jewellery
Week 2019

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Noa Liran, butterfly brooches

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DENISE
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Breaking from the usual format, this issue presents as its sole feature Ursula Ilse-Neuman's *Jewelers Speak Out: Stirring Voices from an Ancient Land*. Curator Emerita of the Museum of Arts and Design, Ilse-Neuman spent the last two years traveling throughout Israel visiting cities, villages, schools, and studios. The artists featured herein highlight Israel's cultural, spiritual, political, and ecological landscapes as manifested in its contemporary jewelry.

Ilse-Neuman's evocative title speaks to the cumulative power of individual expressions, and that stirring is at play, to varying extents, throughout the other articles in this issue. Barbara Paris Gifford's "Observations from Munich Jewellery Week 2019" is an honest look at the highlights and pitfalls of this major annual event, where generational shifts are increasingly evident and therefore hard to ignore. In "Findings," Bella Neyman dives deep into the work of up-and-coming curators Sasha Nixon and Kellie Riggs, whose concurrent exhibitions in New York this year offered robust views of the history and future of jewelry through distinct curatorial voices. In "Look," Ilaria Ruggiero presents jewelry artists who imbue glass, a complex material both physically and thematically, with rich meanings. And, for silversmith Julia Woodman, featured in "Studio," it could be said that a divine voice motivated her later-in-life pursuit of a creative practice.

On the topic of stirring voices, please note the absence of "letters to the editor" in this issue. While not gone for good, it does require that you, the reader, share your voice. Consider this a formal invitation to give me a piece of your mind: editor@snagmetalsmith.org.

—Adriane Dalton, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.

108 CONTEMPORARY

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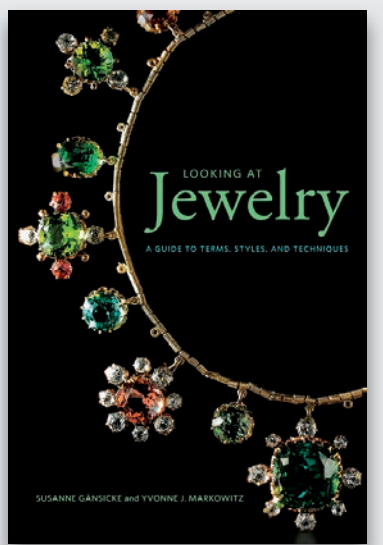

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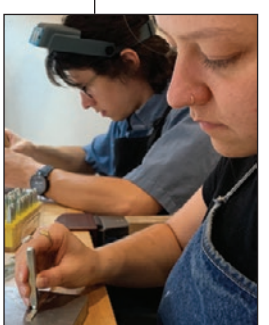

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NEW & NOTEWORTHY

BY BELLA NEYMAN

IN TANDEM: TWO VIEWS OF JEWELRY'S PAST AND FUTURE

It is a rare opportunity to visit two exhibitions that, while curated at different times and born out of different projects, feel as if they tell the story of one field so completely that they should be seen in tandem. In New York, the Bard Graduate Center presented *A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements* (February 14–July 7), and the Museum of Arts and Design unveiled *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* (March 21–July 21). The exhibitions were organized by emerging curators Sasha Nixon and Kellie Riggs, respectively. They give voice to artists young and old who are looking at the past while creating work for the present, using one of the most primal tools available to artists everywhere: their experiences. *A View from the Jeweler's Bench* and *Non-stick Nostalgia* combined take us through centuries of jewelry history to today. We are confronted both with traditional approaches to jewelry making as well as new technology, and more importantly, how the digital age has added new pressures and opened up new ways for artists to communicate and create their identities.

A View from the Jeweler's Bench presents jewelry, both historic and contemporary, that is in conversation with each other. Twelve present-day artists help make the case through their interpretation of historical materials, form, technique, and style. As they enter the Bard Graduate Center Gallery, visitors are presented with a typical jeweler's bench. For centuries this is where ideas have been birthed conceptually and realized technically. Nixon, a jeweler herself, understands this well. She says that "through [her] studies [she] noticed that a great deal of the scholarship about jewelry seemed to be written by individuals who had no frame of reference for how jewelry was made."[1] Nixon has installed a bench equipped with the basics: torches, hammers, anvils, pickle pots, solder pics and blocks, and materials like gold wire and loose stones, to educate the visitor and to put in their mind's eye that this is where it all begins. Historical paintings, prints, and drawings further illustrate the long history of this art form. Each section is balanced by a historical piece of jewelry, often exemplifying ancient goldsmithing techniques, and also educating us along the way on cold working and stone setting.

We know that history plays a large role in the creation of the present. Jewelry is no different. We can compare a pair of disk earrings from the late sixth century BCE with a nearby contemporary piece like Jeanette K. Caines's *Bird Earrings* (2018), which uses the same granulation technique as the Etruscans and is inspired by jewelry found in Priam's Treasure, an excavation in Troy. Another great example is Giovanni Corvaja's *Spille* brooch (1999). Corvaja is a great proponent of Etruscan jewelry. The *Spille* brooch is a platinum geometric structure filled with fine gold wire that looks as if it is floating in air. One is convinced that classical jewelry-making techniques are timeless.

Strong juxtapositions abound in this exhibition, including an Egyptian *Lotus* pendant (ca. 1479–1070 BCE) inlaid with semi-precious stones next to Kiff Slemmons's *Little Egypt* necklace (ca. 1999), predominately made of wooden rulers yet inspired by Ancient Egyptian iconography; or a fifteenth-century cameo by Sandro Botticelli called the *Idealized Portrait of a Lady (allegedly Simonetta Vespucci)* ca. 1475, next to Nicole Jacquard's *Mille* (2017) cameo

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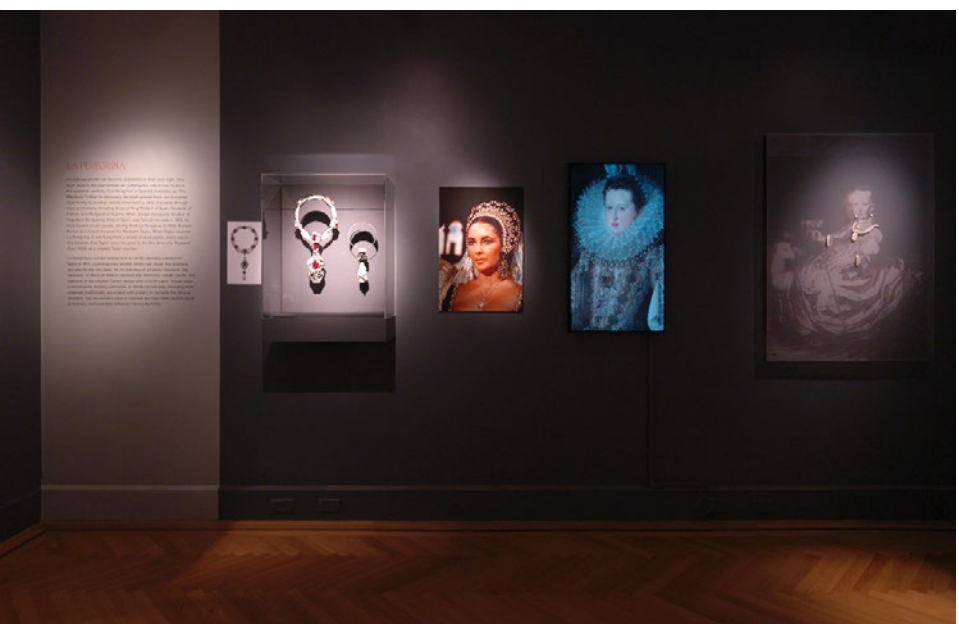
Right, below, and opposite: Installation view of *A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements* at Bard Graduate Center Gallery (February 14 through July 7, 2019)

Courtesy Bard Graduate Center
Photo: Bruce M. White

brooch, a portrait of a family member laser-engraved onto thin sheets of mica. Other pieces in the exhibition show that not all contemporary artists are interested in such a linear narrative. Anya Kivarkis "manipulates the layers of distance between the contemporary wearer or observer of jewelry and the historical piece that informs it."[2] Her piece, *Dirck Dircksz van Santvoort* (2014) highlights only the pieces of jewelry that are easily observed in van Santvoort's *Portrait of Clara Alewijin* (1644), a photograph of which hangs next to Kivarkis's work. Sentimentality is also at the core of Mary Hallam Pearse's *Girls Play Games* necklace (2013). Diamonds roll around freely inside small cases, reminding us of the handheld children's games that required us to get a little steel ball in the hole. When worn, all the stones fall out of place. Irony and playing with archetypes are both cornerstones of contemporary jewelry. Lin Cheung's *Together* (2015) is a brooch made of a pair of stud earrings with interlocked backs, a reference to the way women store jewelry for safekeeping. Both Pearse and Cheung are inspired by traditional jewelry, but Cheung says it best: "Inside every piece of contemporary jewelry can be found the DNA of its archetypal ancestor. A self-referential 'jewelry language' is developing, and as a result it is perhaps less concerned about what jewelry is, but exploring instead what it is doing, where it is, what it is saying, who does it belong to and why."[3]

Thirty blocks south at the Museum of Arts and Design is the work of a group of jewelers who came of age during the uncertainty of the Y2K era, and who have had to grapple with issues of identity, both as artists and individuals, in the age of the selfie. Riggs tells us that "their art emerges from the collision between an idealized past and the innovations of the present."[4] We are dazzled by sexy, bold, sculptural jewelry encased in glass or sublimely framed by shiny, iridescent, futuristic-looking displays. It is not uncommon to hear visitors asking each other in hushed tones, "But is it jewelry?" Yes, this is the future of jewelry.



While at first glance these artists appear to be uninterested in archetypes,

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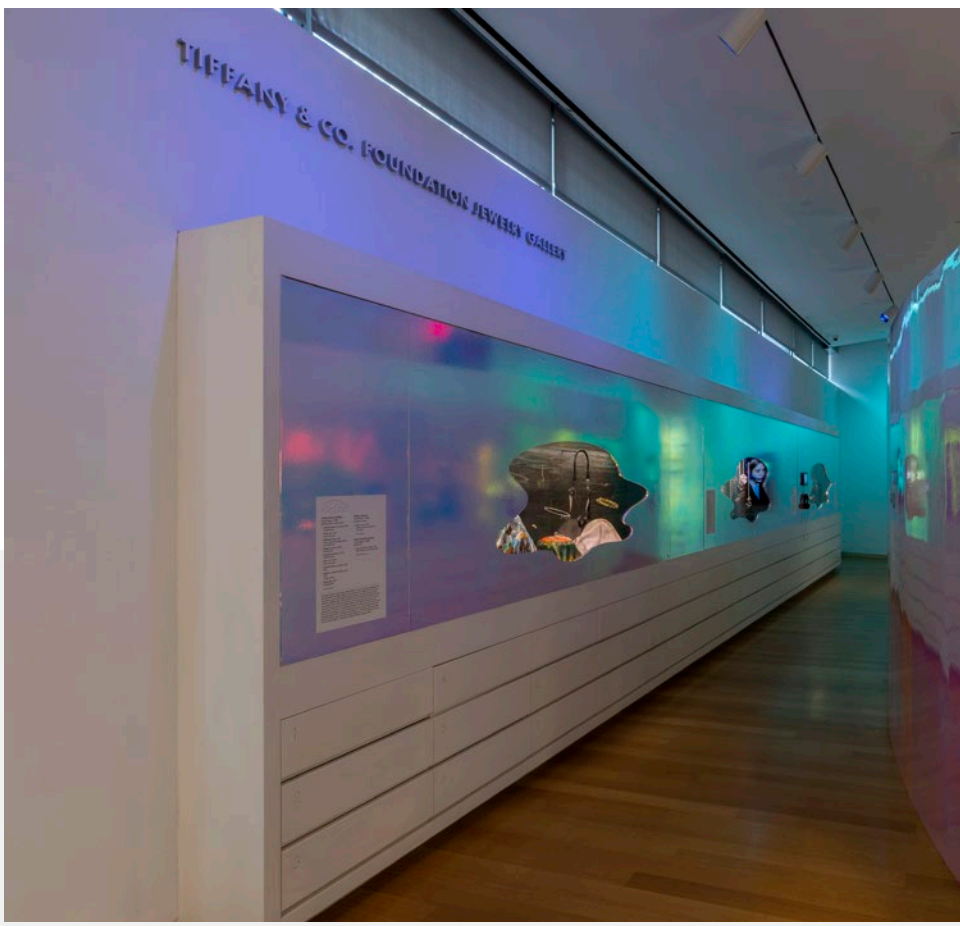
the work of Ashley Khirea Wahba is a deep dive into issues of identity and reclamation. Her *Babygirl* necklace (2018) and *Daddy* ring (2018) are perfect examples of her investigation of identity-based stereotypes and clichés through the lens of popular jewelry. That this new crop of jewelers is no less familiar with traditional jewelry-making techniques, even if they forgo high-karat gold, is evidenced by Mallory Weston's painstakingly handcarved fluorescent mineral pendants, in the shape of icons found in popular culture. In the same vein are Adam Grinovich's stainless steel and cubic zirconia lock pendants, *LG-LOCK1* (2019) and *LG-LOCK2* (2019). "By designing his pieces with computer-aided design software, 3D-printing them directly into stainless steel, and finishing them with hand-set cubic zirconia of wild scope and scale, he makes the unimaginable in jewelry palpable,"[5] says Riggs in the wall text. Not far away, Timothy Veske-McMahon's *Interference I*, *Buffer*, *Interference II*, and *Tender III* brooches from his "Soft Spot" (2018) series deal with memory; they resemble computer discs that have been expertly etched. In the digital age, memory is not just about our experiences, but can also refer to a physical computer drive. Veske-McMahon's series "examines the subtle gradations of reality and perception, and the uneasiness that comes with humanity's increasing estrangement from the truth—the outcome of outsourcing memories into digital technologies like the cloud."[6] If this show is an exploration of the future, then we might have to accept that jewelry might not always be a tangible thing, or that the ways in which we receive information might not always look the same.

There are plenty of explorations of digital technology in *Non-Stick Nostalgia*. After all, it is just another tool on the bench. Darja Popolitova's *Hybrid*



Above, right, and opposite:
Installation view of *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* at the Museum of Arts and Design, New York (March 21–July 21, 2019)

Courtesy Museum of Arts and Design
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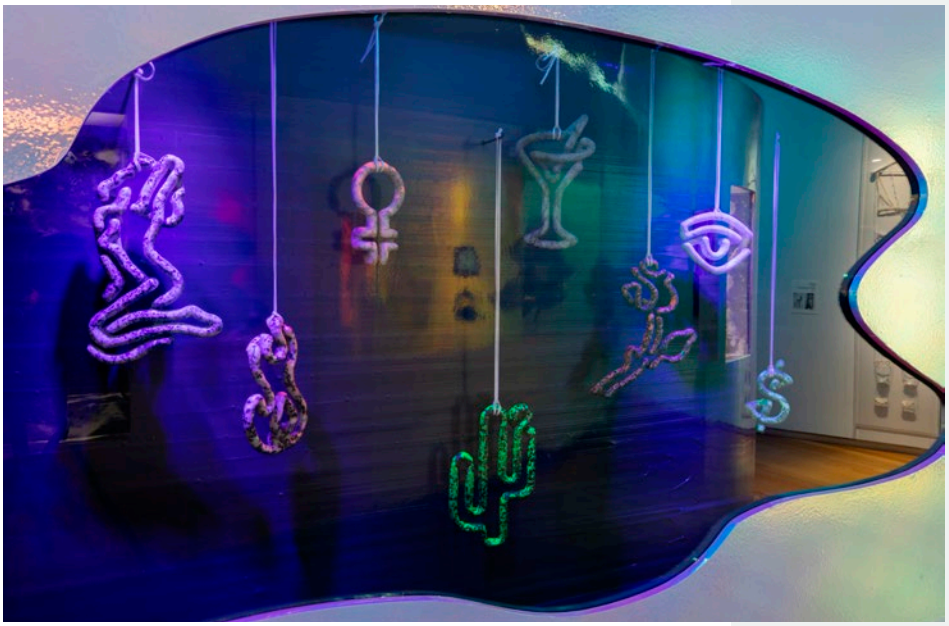
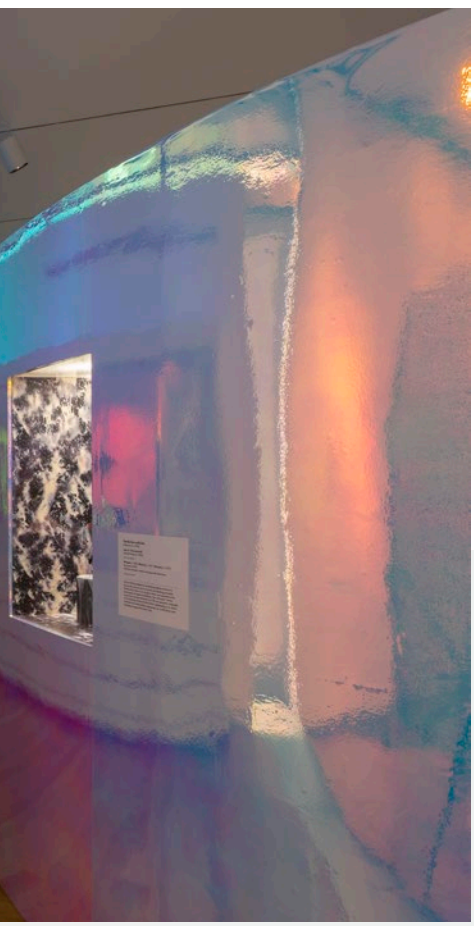


Modus III (2018) and *Body Trigger* (2017) are made from flexible rubber, and "raise questions about intimacy by evoking the way we touch our smartphones."[7] The wall text informs us that Popolitova hand-models her pieces in clay, then 3D-scans and digitally alters them, and uses techniques like computer numerical controlled milling and vacuum-forming. She often displays her work on her own body by creating computer-manipulated selfies.

A View from the Jeweler's Bench and *Non-Stick Nostalgia* are two great chapters in the same story, bookbinding centuries of jewelry and presenting them with two different yet relatable approaches. The presentations are also very telling of their hosting institutions. The exhibition at Bard, which is a product of Nixon's MA thesis, suits the venue: it is educational and informative. Riggs's exhibition is completely at home in an art and design museum, with a futuristic-feeling installation overseen by Misha Kahn, a darling of the design world. It feels fresh, exciting, and full of energy.

Nixon has a bachelor's degree in anthropology, and has always been interested in the "human drive to adorn ourselves." Her coursework at Bard was archaeological and focused on "adornment and also the techniques and technologies that have been developed to do so."[8] Bringing the historic and the contemporary into one conversation was essential for her. [Full disclosure: Nixon was awarded the Society of North American Goldsmiths' Emerging Curator's Grant in support of her exhibition.]



Riggs, also a jeweler, is a writer as well. She often works through the more conceptual underpinnings of jewelry to understand it better. She says she began thinking "not just about the internet or technology and that influence on millennial makers, but making as a means to cope with the digital world, device dependency, and also as a rebuttal to jewelry tradition and the conventions that come with it… Seeing that younger designers were recalling this Y2K aesthetic that characterized the visuals and forms of our childhood is really interesting, but also fun and hopeful somehow."[9]

1 E-mail interview with author, April 14, 2019. / **2** Nina Stritzler-Levine and Sasha Nixon, *A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements Exhibition Guide* (New York: Bard Graduate Center, 2019), 8. / **3** Stritzler-Levine and Nixon, *Exhibition Guide*, 34. / **4, 5, 6, 7** *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* exhibition wall text, Museum of Arts and Design. / **8, 9** E-mail interview with author, April 14, 2019.

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ANNA JOHNSON: HONORING NATURE THROUGH ADORNMENT

BY ANDREA DINOTO

EMERGING ARTIST ANNA JOHNSON creates arresting work that often features the bones of small animals: mandibles, vertebrae, teeth, skulls, and in one case, the ear bone of a freshwater drum fish. In some of her most striking compositions, bones are combined with ethically sourced precious and semiprecious stones and bronzed plant life: found leaves, twigs, and fronds. Most dramatic are the skull pieces, which can elicit starkly divergent reactions, from shock to awe at their "unexpected beauty," in the words of collector and artist Dominique Bereiter, who owns many of Johnson's pieces. One necklace, *Lepori* (hare), features a rabbit skull flanked by winglike shards of black kyanite, chocolate moonstone, hematite, and silver. "It's gorgeous," says Bereiter, who believes her background in science may predispose her to the work. "My artist friends like such pieces," she says; "others don't say much."

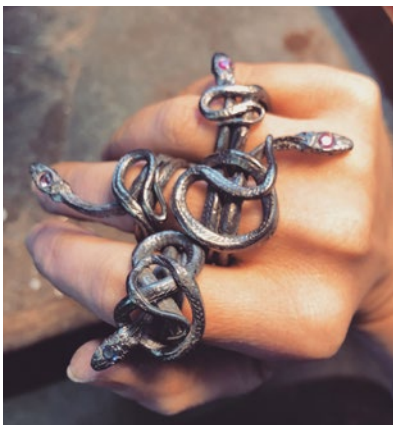
Johnson takes negative responses in stride. "I get that a lot," she says, "but I can't take it personally." Her work, she realizes, "is not for everybody, but people find me." Sometimes when she explains her intention—to honor beauty in nature's life cycle, whether it be that of a plant, stone, or animal—a potential customer can change their mind. Johnson recalls a woman who tried on a pair of earrings comprised of cast metal leaves and what appeared to be tiny white flowers. "When I told her the white objects were snake vertebrae, she really reacted and took them off," says Johnson, "but as I explained why I use them, she lit up and bought the earrings."

As Johnson points out, bone has always been used in jewelry, most often as animal teeth and claws, but also as ornaments carved from bone and ivory. These items, she says, "have already been assigned cultural value, although there remains a strong taboo around the bone." The bones Johnson uses come exclusively from animals found dead in their natural habitats, which she finds while hiking or walking her dog in her native Asheville, North Carolina, "just twenty minutes from the Appalachians." Friends also bring her not only bones but deceased animals. "If someone brings me,

Anna Johnson
Ex Unitate Necklace, 2018
Domestic duck skull, muskrat bullae bone, heulandite, rose quartz, magnesite, fine silver, sterling silver, bronze, cast sedum sarmentosum
Pendant: 6 x 7.5 in.; length: 17 in.
Photo: Anna Johnson

say, a dead muskrat, or an opossum, or a bird that's hit a window," she says, "I bury it and let Mother Nature do the work. Then I clean and stabilize the bones using the same methods museums use for fossils." Stabilizers, she explains, prevent bone from turning yellow over time. Owl pellets—the regurgitated masses of indigestible remains of small rodents—often yield usable bones, she says, and she once received two trays of clean bones from a woman whose grandfather had been a taxidermist. "Once an artist friend of mine in Louisiana sent me snake vertebrae in the mail," she says delightedly.

Not all of Johnson's pieces include bones. As a self-supporting artist, she realized early on the need to diversify her production in a range of price points in order to sustain a thriving business. Statement necklaces, brooches, and pendant earrings containing multiple elements represent the high end, while cast-metal production pieces are most affordable, namely her "Serpentine" collection of cast-silver snake rings which can be worn alone or in Medusa-like clusters. Still, Johnson found it necessary to establish additional income streams in order to support the more time-consuming work. (A statement necklace may take months to design after acquiring all the elements.) Commissions, as it turned out, provided the solution. Through word-of-mouth referrals, Johnson has established a steady business in engagement and bridal jewelry. These are mainly rings in precious metals and colored stones, but no bones, because "rings get knocked around," she says, and bones are fragile. Perhaps more surprisingly, she also enjoys "a pretty steady flow" of commissions from people who want jewelry that incorporates teeth from beloved, and very much alive, pets and young children. "One couple brought me four huge cat teeth from their equally huge pet," says Johnson, who worked the feline fangs into designs for his-and-hers rings.



Anna Johnson
Snake Rings, 2019
Sterling silver, lab grown gemstones
Dimensions vary
Photo: Anna Johnson

Johnson says she doesn't employ special marketing techniques to promote her unusual jewelry. "On Instagram, I focus on what I'm excited about, rather than lifestyle," she says. The approach is effective, she reports, in that she is often queried about availability of specific pieces. As each is unique, she offers to make similar items to order.

Johnson has recently launched herself into ACC shows, exhibiting in Baltimore, Atlanta, and at the Smithsonian Craft Show in Washington, D.C. She creates near-curatorial captions for every piece, displayed with all materials listed "so people know what they're looking at." She makes her artist statement and CV available, and finds that people are often amazed at the work and appreciate the concept behind it. As she writes on her website: "My jewelry is in tribute to holistic life cycles, intra-nature relationships, and nature-human connectivity." It was just such connectivity that Marthe LeVan, director of Asheville's Mora Gallery, recognized when she invited Johnson to join her curated roster of artists in 2014. "Strong jewelry will always find its audience, and our customers' reactions have been positive from the very beginning," says LeVan. "There is a visceral and transcendent magic to Anna Johnson's jewelry that is too powerful as a whole to be judged on a single component. We actually have a list of clients who wish to be contacted as soon as a new skull piece arrives." Johnson works hard to keep up with demand, ever searching for a fresh "palette" of stones and bones.

www.annajohnsonjewelry.com/2019

Andrea DiNoto writes on art, craft, and design.

Johnson (at left) in her booth at the American Craft Council's American Craft Show, Atlanta, 2019

Courtesy Hsiang-Ting Yen

JULIA WOODMAN

BY COURTNEY AHLSTROM CHRISTY

Portrait of silversmith Julia Woodman at work in her studio, 2012

Photo: Richard Woodman

SILVERSMITH JULIA WOODMAN readily admits to being a "toolaholic." Descend a flight of stairs lined with framed renderings of her past designs to the ground level of Woodman's Georgia townhome, and you'll understand why. Her guest bedroom has been converted into a studio filled with metalsmithing tools, including a prized pulse welder. The space is bright, cozy, and organized with workstations holding projects at various stages of completion. After decades of acquiring supplies, it is no surprise that some have overflowed into the nearby garage, where a suspended metal-feathered creature presides over the makeshift storage near the parked MINI Cooper. Without windows in her studio to distract, Woodman is in subterranean bliss, constructing the tessellated pieces that have become her signature style.

One might call this Asheville, North Carolina, native a late bloomer in metal. As an army wife and homemaker, she was beginning a new life chapter with her husband recently retired and youngest daughter starting college. While taking time to reflect on this path during a retreat at Mount Angel (a Benedictine monastery in Oregon), Woodman had an epiphany. Near the end of the retreat, she asked Father Bernard, "Do you think it's a harebrained idea for a forty-nine-year-old woman to go back to art school?" The monk bristled and responded, "Young lady, how do you know that God has not put that on your heart? God has created you with a sound mind, and one of the ways he trains people is through artists."[1] The encounter led Woodman to integrate spiritual devotion into her pursuit of artistry, declaring, "All of my success has to do with the power of prayer."[2]

When Woodman returned from the retreat, with her family's support, she enrolled in the MFA program at Georgia State University. Woodman had previously been a student at the Pratt Institute during the 1950s, where she studied industrial design. It was there that she was introduced to the Bauhaus principle of synthesizing beauty and utility. This aesthetic philosophy, which resonated so strongly with her as a young artist, resurfaced as a calling to create her own type of unique simplicity. Always sculpturally inclined, Woodman quickly discovered that she had talent in silversmithing after she took a three-dimensional design class taught by the esteemed Richard Mafong. One of her early works, *Immaculate Egg Tea Service*, won an award at a national sterling competition. When laid on its side, the design steeps tea to one's liking. Once turned upright, the strainer separates leaves from liquid and is ready to pour. This combination of clever

A selection of tessellation components at the ready for Woodman's next creation, 2018

Photo: Courtney Ahlstrom Christy

Julia Woodman and **Kenny Pieper**
Gong Cocktail Service, 2014
Sterling silver, purpleheart wood, shakudo, fine silver, blown glass
Shaker: 8 x 6 in.; Tray: 1 x 16 in.; Goblets (each): 6 x 4 in.
2014.1768.1-10; Museum of Fine Arts, Boston; Gift of Penland School of Crafts
Photo: David Ramsey

construction, geometric form, and playful title is common to her creations. After completing her MFA in 1995, Woodman attended the metalsmithing program at Lahti University of Applied Sciences in Finland on a Fulbright scholarship. When she earned her certification in 2000, she was informed that she was the first American to be designated as a Master Finnish Silversmith. "I'm real glad they didn't tell me before I passed," Woodman recalls with amusement.

The Penland School of Crafts, nestled in the Blue Ridge Mountains of North Carolina, is a second home of sorts to Woodman. She has regularly attended this Appalachian oasis since 1986. It was at one of these sessions that Woodman met renowned artist Heikki Seppä, and was inspired by his unconventional approach to metalsmithing.[3] She began her own exploration of new forms, and was drawn to tessellation, having observed the technique in glass mosaics, in which the same shape is repeated to make an appealing pattern. Woodman translated this concept into three dimensions with such success that it became her trademark. She created more than twenty tessellated motifs with whimsical names like *Carolina Moon*, *Birds of a Feather*, and *Swiss Cheese*. Her *Honeycomb Processional Cross* for St. Philip's Cathedral in Atlanta is an example of tessellation on a large scale. For the cross, she was inspired by the imagery of Psalm 19: "God's word is sweeter than honey, even the honey that drips from the comb." Comprised of a series of gold comblike shapes, the cross vividly evokes nectar with a spiritual aura.

Woodman's work has been so popular at Penland that the school commissioned her to create the *Gong Cocktail Service*, as a gift to the Museum of Fine Arts, Boston in 2014.[4] Once again, thoughtful details make each piece a pleasure to use. Woodman was intrigued by the Viking technique of card weaving, as a result of an experience with weaving in her youth.[5] To begin the process, she created a 28-gauge thread in an alloy known as shakudo, and wove it together with fine silver.[6] The resulting effect gives the intricate weaving a dark maroon hue that contrasts with the bright white sheen of silver. Meanwhile, the cocktail shaker's push valve allows concoctions to be poured without removing the lid. An orthopedic surgeon-turned-metalworking student helped engineer the valve, while an expert welder who used to work on race cars assisted in attaching it permanently. Glass artist Kenny Pieper made accompanying martini goblets using a complementary *reticello* caning technique. When Woodman first viewed the set on display, she was charmed by how the glassware transfigured the service.

Like the tessellation found in her metalwork, Woodman's home displays a similar type of fragmented cohesion. Her creative space extends beyond her studio to the entire house, through the careful interspersion of objects made by her own hands and gifts from fellow artists. The result is an environment that reflects a life well lived, even to a visiting stranger. It is no wonder that Benedictine monks committed to praying for Woodman's artist soul. She wisely concludes, "Creativity keeps body and soul together. And keeps me off the streets."

www.juliawoodman.com

Courtney Ahlstrom Christy is a fine and decorative arts appraiser based in Atlanta.

1 All Woodman quotes sourced from a conversation between Courtney Ahlstrom Christy and Julia Woodman at the silversmith's home studio in Marietta, Georgia, April 20, 2018. / **2** As part of her spiritual practice, Woodman is an oblate for the Mount Angel monks. They pray for her five times a day, and in return, she prays for them twice daily. / **3** Heikki Seppä is widely respected in the metals world for his contribution to design of shell structures and book *Form Emphasis for Metalsmiths*. He encouraged a new approach to metalsmithing by exploring shapes beyond conventional forms such as a box or pitcher. / **4** The *Gong Cocktail Service* was gifted by the Penland School of Crafts to the Museum of Fine Arts, Boston in October of 2014. / **5** Also known as tablet weaving, card weaving is a method mainly used in textiles to create decorative bands. Warp threads are threaded through holes in tablets or cards. The cards are then turned to form different shapes creating a strong and narrow woven pattern. / **6** Shakudo is a metal alloy developed in Japan that is comprised of copper with a pinch of gold.

THE GLASS JEWEL: FROM MATTER TO SUBSTANCE

BY ILARIA RUGGIERO

Ruudt Peters
Chasmalim, from
"Sefiroth" series, 2007
Silver, glass
170 x 120 x 55 mm
Courtesy Ornamentum Gallery
Photo: Rob Versluys Amsterdam

GLASS IN JEWELRY IS OFTEN REGARDED with both reverence and fear.

It is a delicate material, yes, but on the other hand, it surrounds both our life and our reality. Glass has been used as a structural element for hundreds of years in various fields and offers infinite possibilities. It is versatile, amorphous, and can be worked in many ways to achieve different results.

It is necessary to broaden our vision to think of glass as a substance, an idea that does not only include the structural, material, and physical attributes of glass, but also the conceptual aspect.

The inclusion of certain processing techniques, especially in relation to the use of glass in combination with metals, not only reflects the times in which we live, and the tastes and aesthetics in which we are engaged, but also the language of jewelry at a conceptual and subtle level.

Let's take an exploratory journey into the various aesthetic and technical uses of glass in contemporary jewelry, moving from the functional rationalism of Linda MacNeil, who works every creation with precise engineering, to the subversiveness of Bernhard Schobinger, who, rather than working the glass, reuses it, decontextualizing it with dramatic provocation.

Agustina Ros is experimenting with vaporizing precious metals, in this case gold, onto the glass, in order to obtain a golden reflection in graded tones.

In Biba Schutz's work, metal contains and supports, and the glass has a maternal, protective meaning, while the creations of Paolo Marcolongo are confrontational and unconscious, posing an erotic and sensual game between the entities of metals and glass.

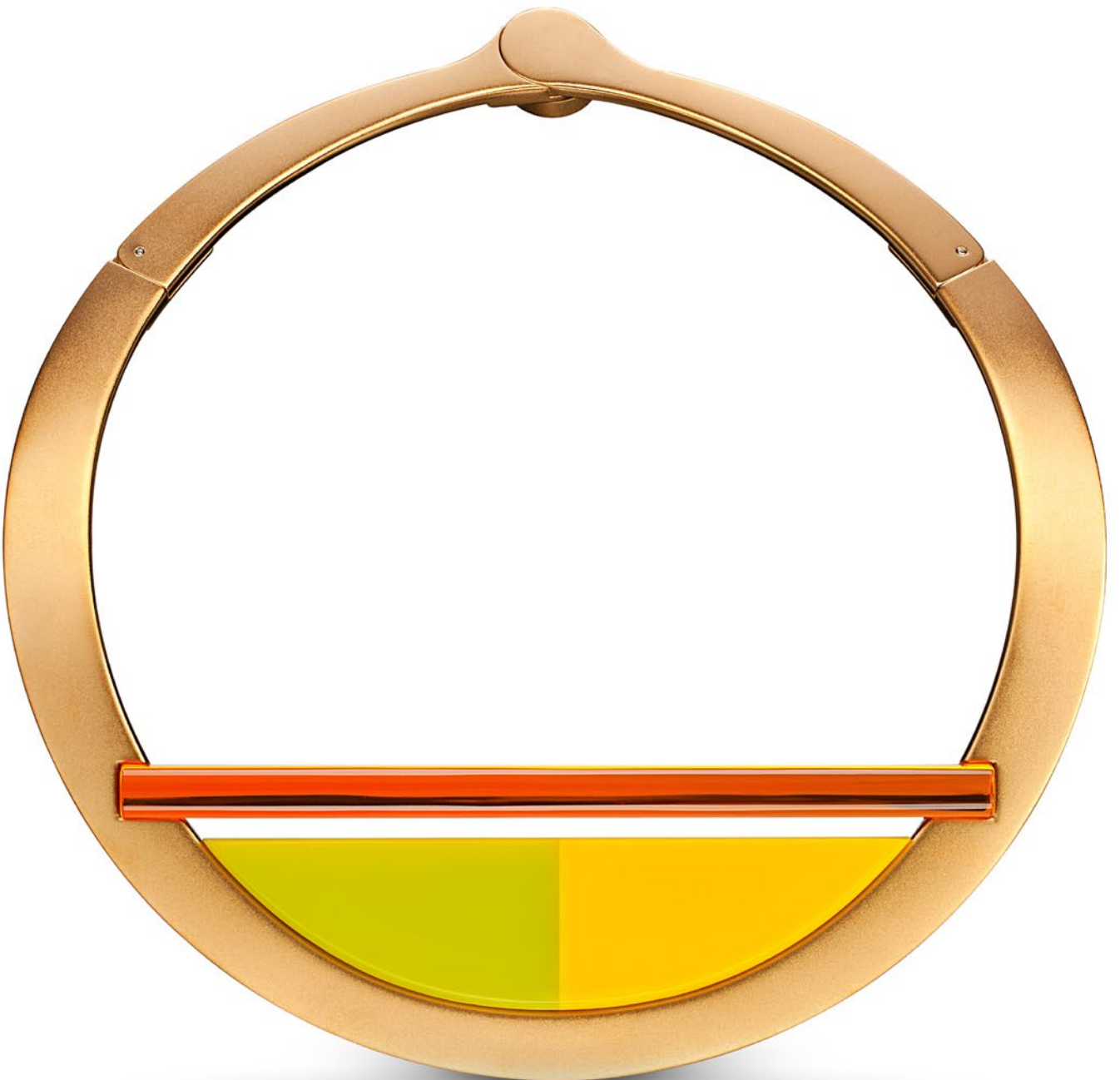
Federica Sala presents the unspeakable impossibility of an oxymoron, a dialectic, in her creations. Glass and metal interact, reaching the physical and chemical limits of their mutual possibilities.

Finally, in the series "Sefiroth" by Ruudt Peters, great artistry is matched by a powerful vision, so that the work becomes an epiphany: a timely perfection of form, composition, and meaning.

Ilaria Ruggiero is a cultural manager and curator working in the field of craft and contemporary art. She is the founder of Adornment—Curating Contemporary Art Jewelry, *a curatorial integrated project dedicated to contemporary art jewelry.*

Agustina Ros
Gold Reflection Rings, 2018
Gold, borosilicate glass
Dimensions vary; approx. 5 x 3 x 2 cm
Courtesy Vitraria Gallery

Linda MacNeil
Neck Collar No. 36, 2018
Polished plate glass,
24 karat gold-plated brass
Diameter: 7 in.
Photo: Mark Nantz



Biba Schutz
Thumbalina, 2014
Sterling silver, borosilicate glass, steel
1.75 x 3.5 x 1.75 in.
Courtesy Sienna Patti Contemporary
Photo: Ron Boszko

Linda MacNeil
Neck Collar No. 28, 2017
Polished and acid polished plate glass, polished brass, chrome plated
Diameter: 5 in.
Photo: Robert Weldon

Bernhard Schobinger
Flaschenfragment, 2016
Glass, 18 karat gold, cinnabar
Diameter: 6 x 2.5 cm
Courtesy of the artist and Martina Simeti
Photo: Bruno Bani

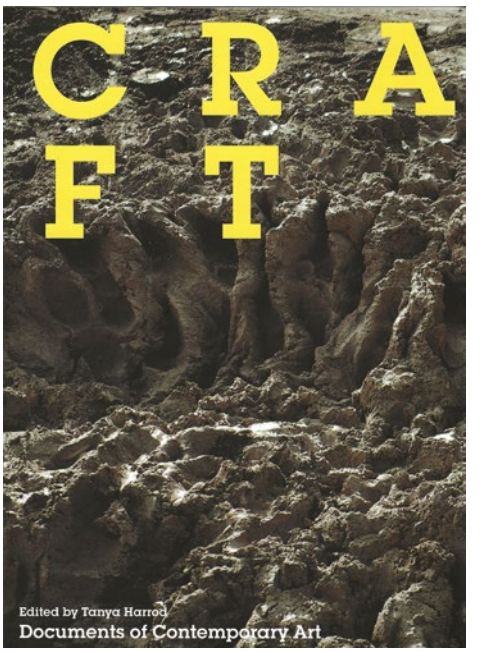
Paolo Marcolongo
Thorny Topic, 2013
Silver, Murano glass, zircon
6.6 x 3.1 x 4.9 cm
Courtesy Vitraria Gallery
Photo: Alberto Petrò

Right:
Paolo Marcolongo
Untitled ring, 2013
Bronze, Murano glass
5.4 x 3.2 x 2.7 cm
Private Collection
Photo: Alberto Petrò

Federica Sala
Unbearable Lightness, 2015
Glass, kyanites, silver
20 x 20 x 7 cm
Private collection
Courtesy Galerie Marzee
Photo: Federico Cavicchioli

CRAFT AS VERB

BY COLLEEN TERRELL



Craft
Ed. Tanya Harrod
The MIT Press, 2018

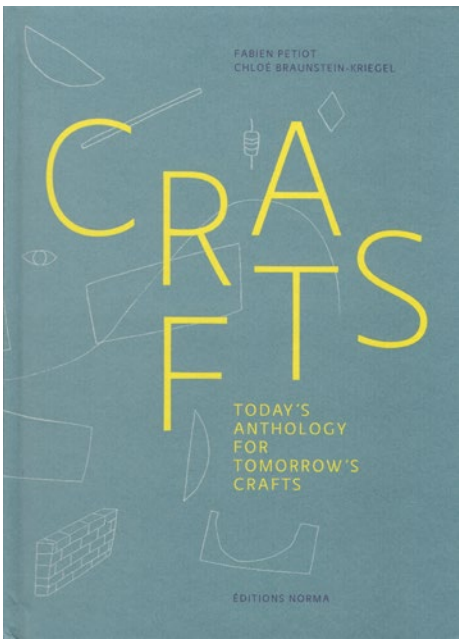
AN ANTHOLOGY IS A FUNDAMENTALLY CURATORIAL PROJECT, which—like any material exhibition—tells a story, makes claims, and advances specific interpretations through the careful selection and arrangement of the writings collected in its pages. Two recent anthologies outline new frameworks for comprehending the meaning and relevance of "craft" in the twenty-first century. Neither is illustrated; these volumes investigate craft as concept. Objects are not the point, and familiar histories of craft movements, like Arts and Crafts or studio craft, are largely left behind. Instead, these two anthologies focus on how craft, understood broadly as a mode of making or a way of thinking, simultaneously permeates contemporary life and offers choices for engaging with the world.

Edited by independent design historian Tanya Harrod, *Craft* is part of the "Documents of Contemporary Art" series collaboratively produced by London's Whitechapel Gallery and the MIT Press; one of the volume's aims is to show that "craft and craft-like activities still have relevance for art."[1] Harrod's contributions to craft studies include her landmark volume on *The Crafts in Britain in the Twentieth Century* (1999), a prize-winning biography of the English ceramist Michael Cardew (2012), and her role as co-editor of the academic *Journal of Modern Craft*, from which ten of *Craft*'s seventy-two selections have been drawn.

Craft is not an entry-level anthology. Harrod provides little interpretive guidance other than a brief introduction; headnotes are nearly nonexistent. Short descriptions in a list of "biographies" identify the professional fields of anthologized authors but not their subjects, even when a significant artist figures centrally in the selection. The selections themselves have been extracted, excerpted, and cut with near-surgical precision. None is very long, and many are downright fragmentary, such as a five-paragraph excerpt from David Pye's 1968 book *The Nature and Art of Workmanship*, which hones in, laserlike, on Pye's demolition of the analytical value of the word "handmade." The author list gives Pye's life dates (1914–1993) and indicates he was a Professor of Furniture Design at London's Royal College of Art, but we are not otherwise given any information about him or the passage's original context. *Craft* is not the volume that will tell you Pye made an influential distinction between the "workmanship of certainty" and the "workmanship of risk"; there is no encouragement to go read the rest of Pye if you have not already.

But if you have? Well, that's a different reading experience entirely. Harrod's radically decontextualized assemblages of texts effectively defamiliarize known works, which, juxtaposed with a wide range of other material—including lesser-known writings and a few new translations—allows new understandings of the relationship between craft and art to emerge. The Pye extract, for example, appears in a thematic grouping ("Craft as a Flexible Category") that challenges any simple or reductive definition of craft, presenting selections from disciplines as diverse as architecture, anthropology, and medicine to forcibly reconfigure what the word "craft" might mean.

Other sections effect equally powerful reframings: the texts grouped under "Folk Vernacular Modern" are particularly valuable for prying the vernacular



Crafts: Today's Anthology for Tomorrow's Crafts
Ed. Fabien Petiot and Chloé Braunstein-Kriegel
Éditions Norma, 2018

away from its familiar nationalistic uses; those in "Through the Mirror of Production" focus attention on craft as a persistent form of making, one whose labor underlies industrial as well as pre-industrial activity in many sectors; "Fragile Distinctions" offers a fresh set of readings through which to consider not only the permeable boundaries of art and craft but also relations of skill to concept, designer to fabricator, low to high; and "Resistance and Counter-Fabrication" offers texts that explore the political dimensions of choosing craft. *Craft* is both provocative and useful for the ways in which it newly excavates existing narratives and categories in craft studies.

If *Craft*, exploring art through the lens of craft, ultimately pays attention to craft as "facture," as a process of making, then *Crafts: Today's Anthology for Tomorrow's Crafts* explores craft through the lens of design and proposes craft as a way of thinking, "a model, a state of mind, a tool of thought and action."[2] Co-editors Fabien Petiot, a French art historian and industrial designer, and Chloé Braunstein-Kriegel, a Paris- and Bangkok-based design critic, writer, and curator, return attention to the collaborative contexts of craft, design, and production practices to suggest how contemporary craftsmanship, leveraged across diffused networks of producers, can sustain and revivify craft into the future.

Arranged in four thematic sections—each of which is further subdivided into smaller groupings of texts—*Crafts*'s sixty-five selections examine craft's "Affinities," that is, cross-disciplinary creative migrations among craft, design, and art; its contemporary "Cultures," including craft's imbrication in digital communities as well as local heritage identities, from luxury goods in France to Living National Treasures in Japan; and the questions, challenges, and opportunities posed by various forms of craft "Education." The final section, "Economies," explores different strategies and models for developing a vital craft sector in contemporary contexts. Looking toward the future rather than the past, Petiot and Braunstein-Kriegel have deliberately limited anthologized texts to the period between 1945 and the present.

The authors also have structured their volume in ways that support and encourage the model of collaborative, networked craft thinking they propose. Their extensive editorial apparatus contextualizes every selection with headnotes and recommendations for further reading. These, together with substantial introductions to the volume as a whole and to each of the anthology's four sections, place the anthology's selections in dialogue with one another and also invite readers to join the conversation by posing questions, suggesting new directions, and opening lines of inquiry. *Crafts* strives to exemplify contemporary global, cross-cultural connections and exchange through the international scope of its selections and its publication in separate English and French editions.

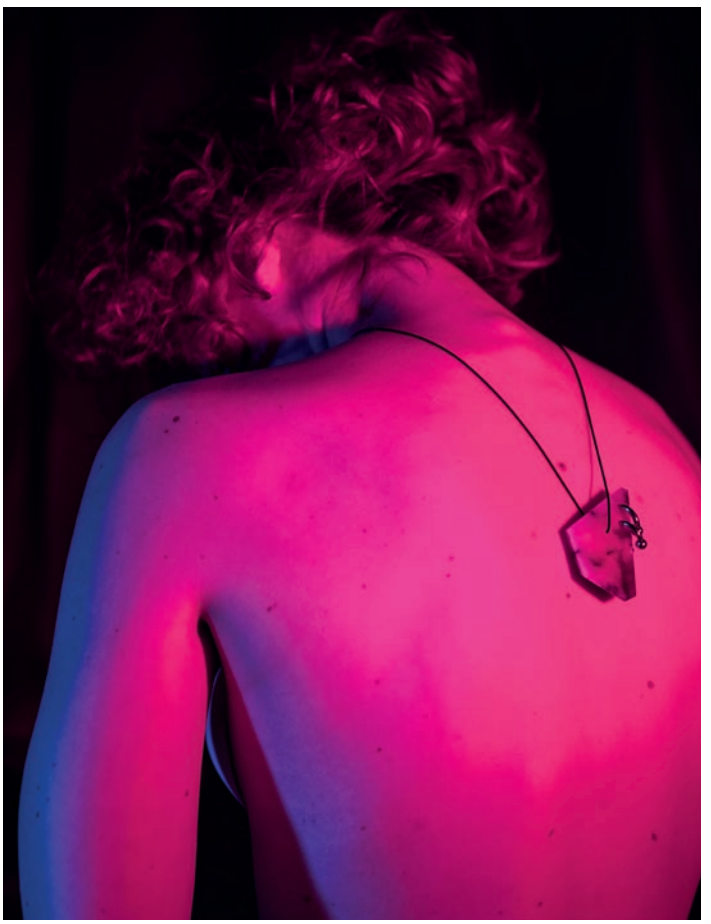
Craft and *Crafts*, approaching craft studies from very different directions, share only one author between them—Glenn Adamson—and even he is represented by different excerpts in the two books. Together, these welcome new anthologies offer an abundance of exciting thinking about craft and demonstrate the range of today's scholarship. Full tables of contents for each volume can be found online.[3]

Colleen Terrell is a Philadelphia-based freelance writer and craft scholar.

1 Tanya Harrod, ed., *Craft* (Cambridge, MA: The MIT Press, 2018), 15. / **2** Fabien Petiot and Chloé Braunstein-Kriegel, *Crafts: Today's Anthology for Tomorrow's Crafts* (Paris: Éditions Norma, 2018), 19. / **3** See https://mitpress.mit.edu/books/craft and https://www.editions-norma.com/products/crafts-today-s-anthology-for-tommorow-s-crafts.

OBSERVATIONS FROM MUNICH JEWELLERY WEEK 2019

BY BARBARA PARIS GIFFORD



Hansel Tai
Pendant from "Nude Jade Pierced" series, 2018
Jade, surgical stainless steel, rubber, silver
Photo: Simone Franzolini

THE EXCITEMENT, ENERGY, AND BUZZ around Munich Jewellery Week is unmistakable. It is arguably the best international jewelry event of the year, and if an artist is chosen to participate by showing their work or speaking at an event, it can make their career. Indeed, you are not a part of the international contemporary jewelry scene until you have attended Schmuck at least once. I've kept up with the event from a distance for quite some time now, and this year was my second visit.

But this year's event, held March 13 to 17, though similar on the surface to recent years, was characterized by change and tension. Unease between the old guard and the new was in high relief. At the center of their disagreement were basic questions such as, "What defines important jewelry today?" and "Who is invited to make it?" As a sign of its vitality and also its vulnerability, the field is in transition, and as a result so is Munich Jewellery Week.

The generational divide was evident even before I left for Munich. As I planned my trip, I had the choice of consulting two different calendars that included the same choices: *Schmuck in München*, published by the establishing body of Schmuck, the Internationale Handwerksmesse; and the new-school calendar titled "Munich Jewellery Week," published by *Current Obsession*. More than 100 initiatives were listed on both, ranging from exhibitions, gallery shows, book launches, lectures, and performances, to mobile presentations and openings. Important masters were honored, including the late Bruno Martinazzi at Maurer Zilioli-Contemporary Arts, Ruudt Peters at Gallerie Handiwerk, and Daniel Kruger at Galerie Biró. The venerable Gijs Bakker closed the week, headlining with a survey of his life's work at the Ernst von Siemens-Auditorium at Pinakothek der Moderne.

The opportunity to see jewelry from around the world and artists ranging from student level to established veterans presented itself with shows such as *Romanian Contemporary Jewelry*, at the Romanian Consulate; *METALART SWEDEN—Made by Student*, at the Handwerksmesse, and *Galerie Beyond: Selected by Karin, René and Christian*, an excellent exhibition of new masters at Im Hofgarten. But along with witty groupings such as "Jewelry is like food. If you eat it, you want more," and "Everything but a duck," socially concerned exhibitions consisting primarily of the work of younger artists offered a significant mode of exploration. This included the inventive and thought-provoking shows *NUDA VITA—The Practice of Collective and Political Body*; *OVERREACTING: Jewelry Speaks Feminism and Gender*; *A Room of One's Own*; and *Hello Murder!*, a stirring examination of the human impact on the environment.

I set out to take advantage of the range, depth, and breadth of choices this special week had to offer. I saw hundreds of pieces of jewelry, from Hansel Tai's subversively pierced jade pendant successfully symbolizing the alienation of pan-Asian LGBTQ+ youth culture at ABC Westside Galerie, to Mielle Harvey's poignant dead bird etching necklaces at Galerie Door, to Pavel Opočenský's predictable work at Schmuck. As I compared the jewelry of established artists in the field with newer voices, significant differences began to emerge. While the work from the first generation of contemporary jewelers is preoccupied with high-level execution and is typically displayed on plain backgrounds in an attempt to elevate jewelry as art, the new work stressed context, narrative, and the identity of the makers themselves. Broadly, the younger artists

Current Obsession Intersectionality Talk during Munich Jewellery Week 2019, at Lost Weekend

were using jewelry as a vehicle for social dialogue, informed by transformational debates taking place today, rather than by institutional hierarchies, while the founding artists continued to abide by the canon they had built. Herein lay the friction.

Nowhere was this angst more obvious than at the opening of *Schmuckismus*, the signature exhibition in Munich shown in the Rotunda of the Design Museum, Pinakothek der Moderne. A dense and eager crowd consisting of ideological rivals of all ages mingled together to consider the work of thirty international artists curated by Karen Pontoppidan, Professor of Jewelry and Hollowware at the Akademie der Bildenden Künste München. Pontoppidan, who was once Otto Künzli's assistant, was awarded the position, long held by Künzli, after he retired. Künzli, who helped establish contemporary jewelry some fifty years ago, is arguably the man responsible for the founding rules and values of the field. While these rules were once radical, Pontoppidan is making her own mark by challenging them. The show's focus on the younger concern, "topics such as ecology, consumer society, and feminism [are] expressed directly through the medium of jewelry … [and additionally] questions on the formation of identity or the condition of being human in the 21st century,"[1] and its occasional disregard for the rigor of making, created feelings about its success according to generational lines. It became apparent to me that older artists saw the work as not deserving of the esteem of a Rotunda show. But younger artists, too, were left unsatisfied, by the display and interpretation. In an old-school move, Pontoppidan had allowed the jewelry to be displayed as artifacts on plain white backgrounds, a modernist holdover that redefined the meaning of the work. The uninspired format, coupled with content and texts that discussed social issues in a style that wasn't enough to actually address the social content itself, left this group wanting. Pontoppidan, in her attempt to be radical and at the same time please, was caught between two cohorts, one older, one younger, and she did not quite succeed with either. Burdened with the legacy of the man who came before her, and with setting the stage for those to come, she seemed to struggle to find her own voice.

Throughout the week, important talks addressed socially conscious subjects including "Intersectionality in Contemporary Jewelry," moderated by Ashley Khirea Wahba and including the speakers Leslie Boyd, Kalkidan Hoex, Roxanne Reynolds, and Namita Gupta Wiggers, and "Expanding Stories," a series of lectures by Kim Paton, Warwick Freeman, and Lars Sture, sponsored by Norwegian Crafts and Objectspace. These gatherings created a space to discuss politics, identity, inclusion, and tolerance, and how these issues can be successfully addressed through the work of jewelry artists. They were designed to break down hierarchies that leave out important and overlooked voices. These ideas were unexpectedly put to the test during the most important event of the week: the Schmuck award ceremony at the Handwerksmesse.

Installation view of *Schmuckismus*

Photo: A. Laurenzo

Tanel Veenre
Magnolia Brooch from "Garden of Bones" series, 2019
Bone, reconstructed mother of pearl, chalcedony, silver
Photo: Angelo Tassitano

Munich Jewellery Week centers on the Schmuck and Talente juried exhibitions. Makers, gallerists, collectors, and curators mill about perfectly displayed selections and eventually wind their way to the award ceremony, where the Herbert Hofmann prize, arguably the most esteemed award in contemporary jewelry, is given to three artists from the Schmuck exhibit. This is also the ceremony at which Art Jewelry Forum (AJF) announces its awards, alternating each year between the Susan Beech Mid-Career Artist Award of $20,000, and the AJF $7,500 Artist Award. Despite the Schmuck show itself maintaining an aura of conservatism, this year's winners of the Herbert Hofmann prize—Junwon Jung (Korea), Misato Seki (Japan), and Yutaka Minegishi (Japan)—were three well-deserving East Asian artists who had shown their work in Munich several times before, and two of whom reside in the city.

The Susan Beech prize went to Tiff Massey, a multidisciplinary artist from Detroit who emphasized the importance of tolerance at the ceremony by calling out the realities of her experiences while in Munich. After introducing the audience to her work, Massey spoke about her African-American community, why it inspired her practice, and how she did not see that community represented at Schmuck. She was one of only a handful of artists of African origin at the event, and Chiquita Nihara is the sole educator in a significant teaching position. Massey pointed out that there were full continents of people who were not included in the contemporary jewelry community. She asked the audience to consider why a black woman feels like such an anomaly, and she highlighted some of the questions she had been asked over the week related to her blackness. Her honesty exposed a bias in some of the audience members, who were for the most part unwilling to take responsibility for this treatment. While issues of race, class, and wealth may be more freely debated in the US, it felt less acceptable at Schmuck, a place that clearly needs to be more open to the conversation in order to remain vital.

Younger artists are advocating for inclusion and exploring it in their work because rethinking identity and race is happening on a global scale. This movement is similar to a time over a half-century ago when the establishing jewelers in the field democratized jewelry to be more in line with their world view. Instead of resisting change, and not allowing the field to grow and become something different, the old guard needs to see this moment as akin to actions they once took. Reluctant tolerance toward *Schmuckismus*, socially aware symposiums, and much-needed recognition for people who have been overlooked by the Hofmann prize in the past are steps, but not enough if the field is serious about its place in the future. Channels for success at Schmuck need to truly open up for more and different kinds of people to comfortably participate.

Barbara Paris Gifford is an Assistant Curator at the Museum of Arts and Design (MAD) in New York City with a focus on contemporary jewelry and fashion. She oversees MAD's esteemed jewelry collection and is currently curating two upcoming exhibitions: The World of Anna Sui *(September, 2019), and* 45 Stories in Jewelry *(February 2020).*

1 Angela Nollert, "To Question the Given…," *Schmuckismus* (Stuggart: Arnoldsche Art Publishers, 2019), 16.

Tiff Massey giving her presentation at the Handwerksmesse during the Schmuck award ceremony, March 16, 2019

Courtesy Art Jewelry Forum

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STIRRING VOICES from an ANCIENT LAND

By Ursula Ilse-Neuman

In the burgeoning world of international art jewelry, beset by both lookalikes and provocateurs boldly competing for attention, the authenticity and directness of Israel's art jewelry has consistently set it apart. Yet I only fully appreciated what makes this country's work exceptional after having the opportunity to live there for the past two years. This experience provided vital insights into the deeply felt political, social, and individual convictions of its jewelry artists, who translate their humanity into impassioned works that achieve far-reaching resonance.

Contemporary Israeli jewelry is infused with the historic significance of a land held sacred by three major religions. This fact is also, quite tragically, at the heart of the conflict and enduring passions that affect all levels of society, even as bridges are being attempted to unite people in the search for a common future.

Subject to winds of change, Israel's multicultural and multiethnic society weaves together people of different ancestries, cultures, and languages to create a rich human tapestry, as generations-old communities welcome uprooted immigrants striving to integrate into a new country and a new society. I am constantly reminded that this is a young nation. The city sidewalks are alive with polyglot choruses of Hebrew, Arabic, English, French, and Russian, though the seclusion and quiet of rural Kibbutzim and Moshavim are not far away. In addition, Israel's booming technological centers offer innovations that are transforming every corner of the globe. It is amid these multifaceted realities that thoughtful and skilled jewelry makers realize their deeply felt concerns.

I have traveled from the Galilee in the north, to the Negev Desert in the south, from sophisticated jewelry schools in major cities to studios and master classes in rural communities. Warmly welcomed, I have met people using their creativity and skill to produce spirited jewelry that captures the complexities of a region perpetually in the crosshairs of history. Yes, there are walls that separate and divide, and their existence is a deeply affecting and inescapable aspect of life here.

The majority of the jewelry artists I met developed their exceptional technical skills in the Bezalel Academy of Arts and Design in Jerusalem (established 1906); the Shenkar College of Engineering and Design in the Tel Aviv District (established 1970); and the Tel Hai School in the Upper Galilee (established 1957). In addition, the NB Haifa School of Design and the Megemeria School of Jewelry in Nazareth are reaching out to jewelry students from various ethnic and cultural backgrounds to teach them the techniques they need to give voice to the individual ideas and issues at the root of their art.

While the works featured here possess strong visual immediacy, the context of the artist's backgrounds and cultures reveals their full richness and emotional impact, which infuse the very sinews of their objects and invite a second (or third) look.

During the process of selecting these works, four key themes came into focus:

Inspired by the Land

Articles of Faith

Echoes of Conflict

Expressions of Identity

INSPIRED BY THE LAND

Jewelers contemplate the visible and hidden attributes of the land and man's impact on it, from visions of distant horizons and romanticized villages to a focus on the forms and colors of desert landscapes.

Vered Kaminski (b. 1953)

Kaminski splits apart her hand-cast stones to reveal the vibrant colors provided by the humblest of materials: sand, drawn from the deserts of Israel.

Vered Kaminski
Stones, 2015
Cement, sand, pigments, stainless steel pin
Dimensions varied:
3.5 x 4 x 1.5 – 4 x 4.5 x 1.5 cm
Collection of the artist
Photo: Elie Posner

INSPIRED BY THE LAND

Vered Babai (b. 1967)

Like erratic boulders alien to their surroundings, Babai's delicate forms created from pencil shavings appear on her atmospheric photographs like life forms determined to survive in the untamed Negev desert.

Vered Babai
Erratic (shown superimposed on local photography), 2017
Photograph, pencil shavings, wood, glass, brass, glue
39 x 26 x 5.7 cm
Private collection
Photo: Alain Delmas

Maya Schossberger (b. 1991)

Using her observations of the lines, surfaces, and shapes of local landscapes, the artist creates a mysterious new horizon to portray her inner world.

Maya Schossberger
Landscape Story, 2016
Sterling silver, copper, enamel, rubies, sapphires, aquamarine
22 x 19 x 4 cm
Collection of the artist
Photo: Ilan Besor

INSPIRED BY THE LAND

Ariel Lavian (b. 1983)

Lavian creates new life forms using the soil, leaves, insects, and animal remains he recovers from the land around his studio.

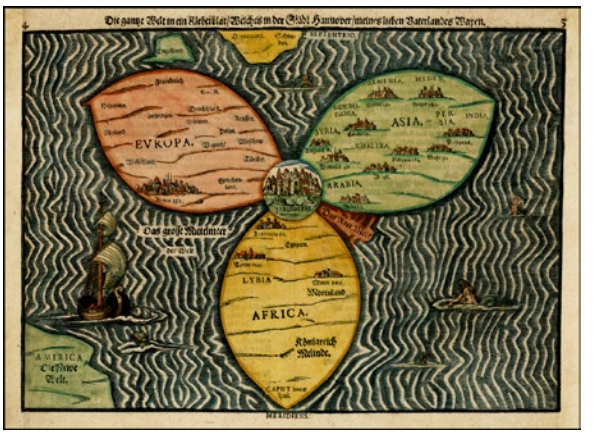
Ariel Lavian
My Garden—Winter Time, 2018
Leaves, snail shell, stainless steel
13.5 x 12.8 x 7 cm
Collection of the artist
Photo: Ariel Lavian

Attai Chen
View 2 (with detail), 2015
Silver, wood, enamel, pigments, stainless steel
7 x 12 x 5 cm
Collection of The Israel Museum
Photo: Attai Chen

Attai Chen (b. 1979)

Chen transforms a piece of driftwood into a mountain scene inspired by the deserts around Jericho, and uses the Arab villages clinging to its hillsides to explore how people overly romanticize such poignant vistas.

Heinrich Bünting
Cloverleaf Map of the World, 1581
27 x 36 cm
Photo: Wikipedia public domain



Rory Hooper (b. 1975)

Hooper calls Jerusalem "the city of many tales." Images of the Wailing Wall, the Dome of the Rock, and the Church of the Holy Sepulcher, representing the city's three main religions, are overlaid on the sixteenth-century Cloverleaf Map of the World, which has Jerusalem as its center.

Rory Hooper
Jerusalem My City, 2019
Laser etched and cut acrylic,
olive tree wood beads
11 x 10 x 4.5 cm; chain: 77 cm
Collection of the artist
Photo: Rory Hooper

ARTICLES OF FAITH

These works must be seen in the context of the Middle East, where symbols of faith pervade everyday life. Wearable and ceremonial articles have profound significance in Judaism, Islam, and Christianity, and these works, while different, are linked through the depth and sincerity of the artists' beliefs.

Nusuki (on model)

Yomna Al Wazani Samara (b. 1994)

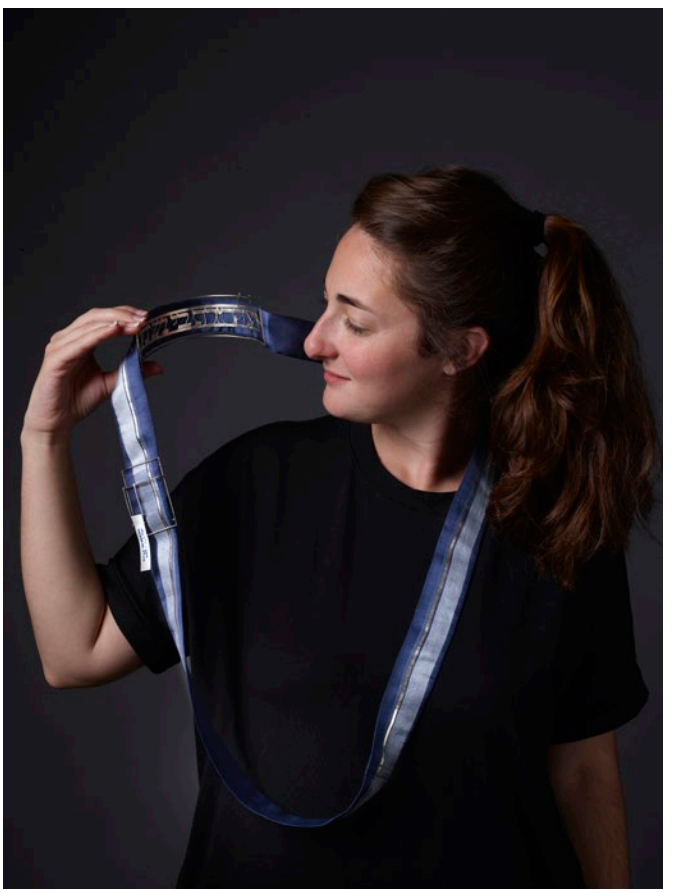
The Muslim hijab is a symbol of modesty separating a woman's private and public life. The title *Nusuki* signifies a life based on belief that also embraces individual freedom of choice and identity. Phrases from the Koran printed on the textile in traditional Arabic calligraphy effectively interweave proud traditions with the artist's perspectives on the role of women today.

Yomna Al Wazani Samara
Nusuki, 2018
Brass, 21 karat gold plate, hand printed and sewn textile
15 x 28 cm
Collection of the artist
Photo: Achikam Ben Yossef
Photo, top: Iddo Lavie

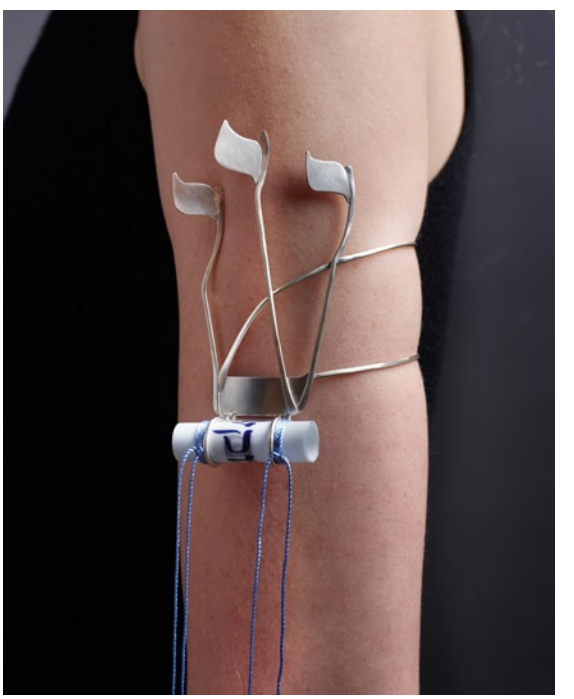
Tamar Paley (b. 1991)

Paley offers women new ways to participate in Judaism's male-dominant rituals by redesigning religious ritual objects that reflect feminine consciousness, text, material, gestures, and the female form.

Tamar Paley
Tzitzit, 2017
Silver, hand woven textile, thread
115 x 13 x 2.5 cm
Collection of the artist
Photo: Ya Studio



Tamar Paley
Tallit, 2017
German silver (alpaca), printed textile, gold foil, printed parchment
63 x 12 x 4.5 cm
Collection of the artist
Photo: Ya Studio



Tamar Paley
A Sign Upon Your Hand, 2018
Silver, acrylic string, printed parchment
8 x 8 x 45 cm
2018.2186; Museum of Fine Arts, Boston; Jestkalina H. Phillips Fund
Photo: Ya Studio

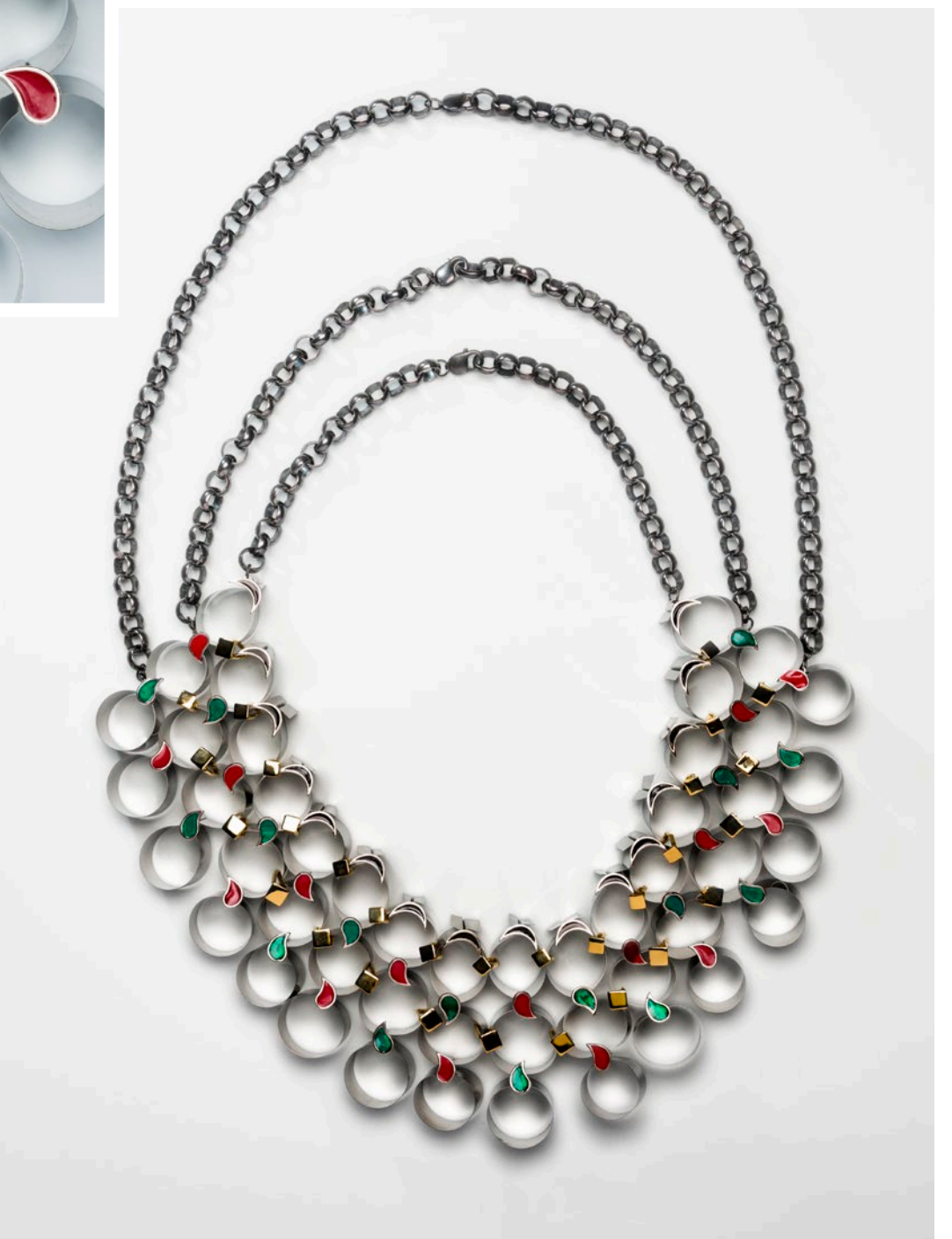
ARTICLES OF FAITH

Fidaa Zuabi (b. 1988)

This neckpiece, based on a traditional Muslim neck ornament, is inspired by the arabesque designs from the Dome of the Rock, one of Islam's holiest sites. *Kerdan* is the first creative effort by Zuabi, an Arab woman who broke cultural barriers to learn metalsmithing skills in order to bring Islamic traditions and aesthetics into contemporary jewelry design.

Kerdan (detail)

Dome of the Rock, Jerusalem Old City, Israel: interior of the Dome, floral decoration and various inscriptions. Photo: Hanan Isachar/ Alamy Stock Photo

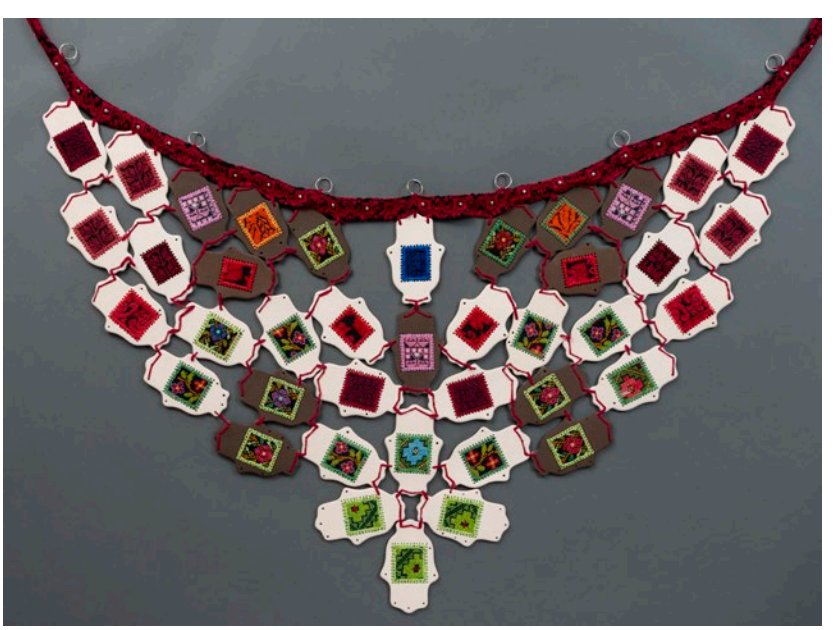


Fidaa Zuabi
Kerdan, 2019
Stainless steel, enamel, silver chain
Width: 20 cm; height 30 cm, with chain 43 cm
Collection of the artist
Photo: Boaz Nobelman

Zenab Grabia (b. 1972)

Across faiths and cultures, the hand-shaped hamsa is a talismanic symbol of protection. The artist draws from Bedouin traditions, using her signature embroidered ceramic tiles to create an individualistic neckpiece that takes jewelry's ability to represent personal and cultural perspectives to a grand scale. The title is a tribute to the traditional Bedouin necklace worn by the artist's mother.

Kelada (detail)



Zenab Grabia
Kelada, 2018
Handmade ceramic with traditional Bedouin embroidery threads, beads, metal hoops
115 x 125 x 0.5 cm
Private collection
Photo: Boaz Nobelman

ARTICLES OF FAITH

Shachar Cohen (b. 1981)

Cohen uses the timeless quality of polished stainless steel to transform venerated spiritual symbols into contemporary, cool, and shiny objects of desire. The physical reflections of the viewers themselves may represent the replacement of transcendent faith by today's egocentric society.

Shachar Cohen
The Duet, 2017
Stainless steel
17 x 23 x 2 cm
Collection of the artist
Photo: Mirei Takeuchi

Shachar Cohen
Personal Jesus, 2016
Stainless steel, string
11 x 7 x 2 cm
Private collection
Photo: Maria Austen

YOHRZEIT MEMORIAL CANDLE.
Burns 24 Hours
Produced by: "SHRAGA" P.O.B 7079
WARNING! Never leave a burning
MISE EN GARDE! Ne pas laisser

Deganit Stern Schocken (b. 1947)

Remembrance is at the core of collective Israeli identity, making Schocken's candles both a personal expression and a national symbol. The artist collected discarded and crushed candles that had been burned beside graves to create necklaces set with inlaid semiprecious stones to preserve the spirituality of the original vessels.

Deganit Stern Schocken
Soul Candles, 2017
Found aluminum memorial candle vessels (crushed), silver, zircons
18 x 14 cm
Collection of the artist
Photo: Uri Grun

Six memorial candles are lit during a Holocaust Remembrance Day ceremony at Sharkey Theater, Naval Station Pearl Harbor, April 26, 2007.
Photo: U.S. Navy photo by Mass Communication Specialist 1st Class James E. Foehl

ECHOES OF CONFLICT

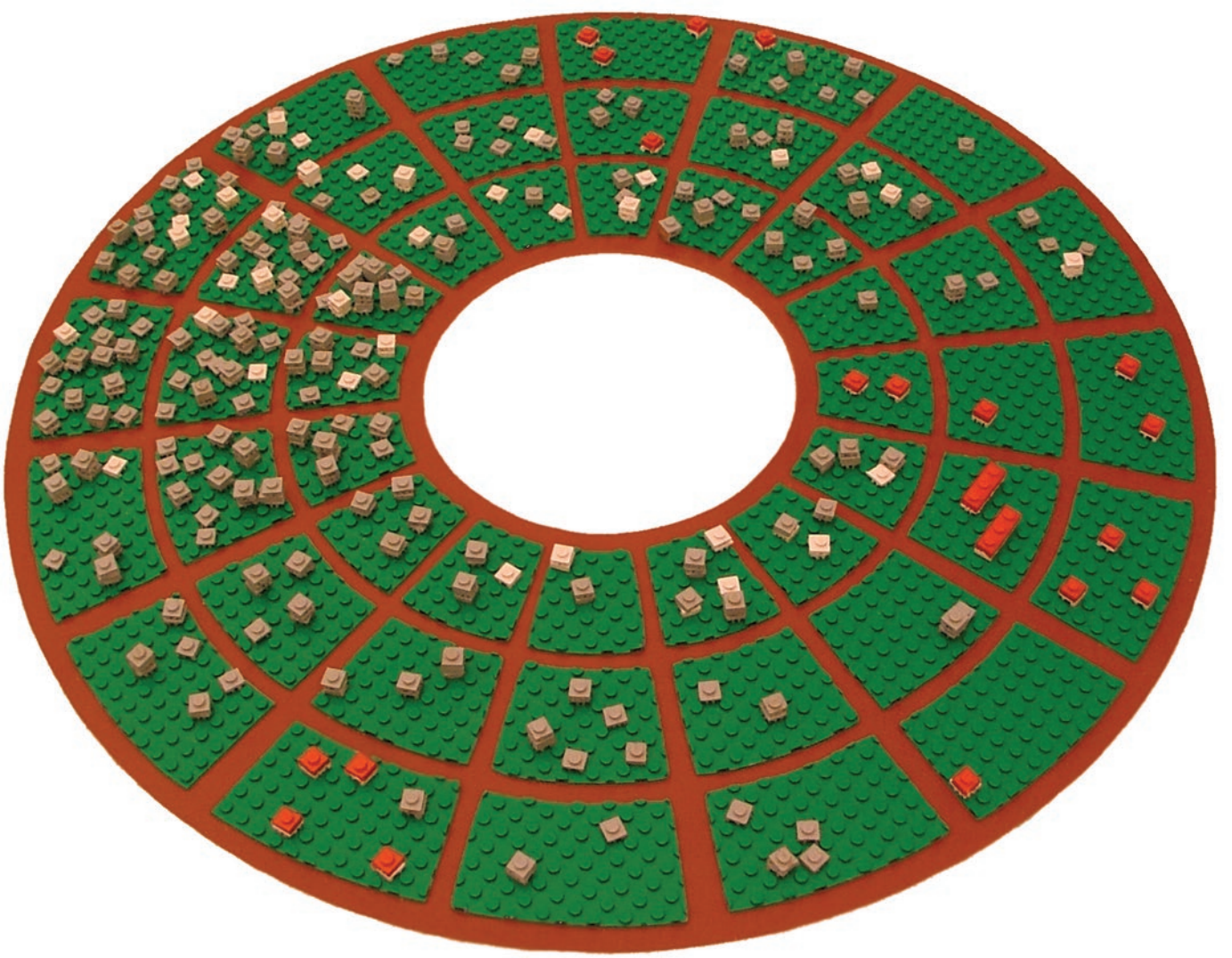
Life amid ongoing political turmoil and recurring violence deeply affects these jewelers, who eloquently capture the country's fears, griefs, and hopes with a compelling commitment to universal humanist values.

Lego Settlement (detail)

Ido Noy (b. 1979)

The constantly shifting patterns of settlement, and demolition of communities in response to growing populations and the ongoing Israeli-Palestine conflict, are reflected in Noy's necklace of interlocking Lego® pieces, which allow the wearer to reconfigure the design.

Ido Noy
Lego Settlement, 2005
Lego® pieces, rubber
50 x 1.5 x 50 cm
Courtesy Galerie Ra
Photo: Ido Noy

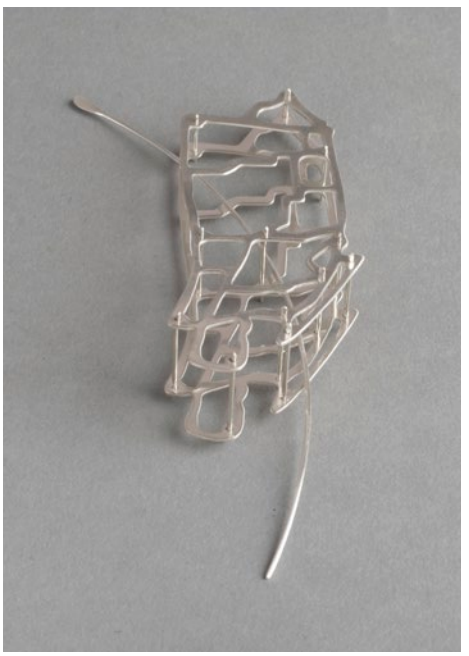


Einat Leader
Brooches from "Order Has Not Been Restored" series, 2009
Fine silver
Collection of the artist
Photos: Ron Amir

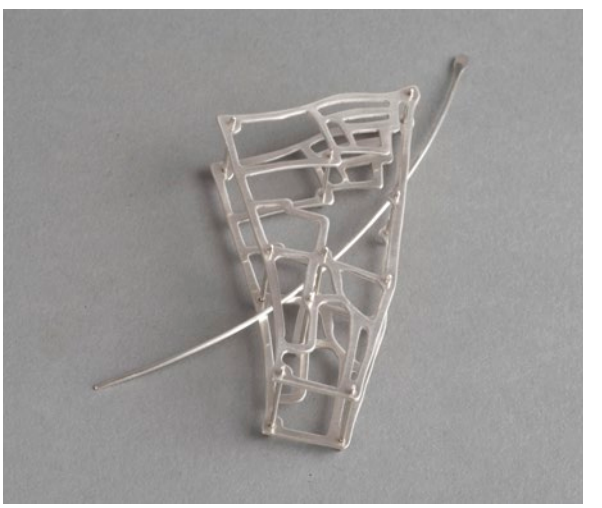
Einat Leader (b. 1966)

The design of each brooch starts with the borders of lost Palestinian villages that existed prior to the 1948 establishment of Israel. Leader uses the outlines of their growth projected to the present day in a series of brooches that are not only intended to recall the pain of forgotten people, but to reflect hope for a shared life between Palestinians and Jews.

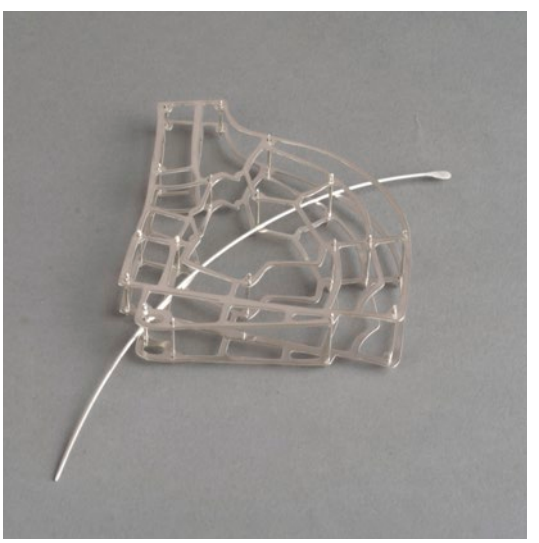
Sheikh Muwannis
2.3 x 3.3 x 8.7 cm



Jammasin
2 x 3.7 x 8 cm



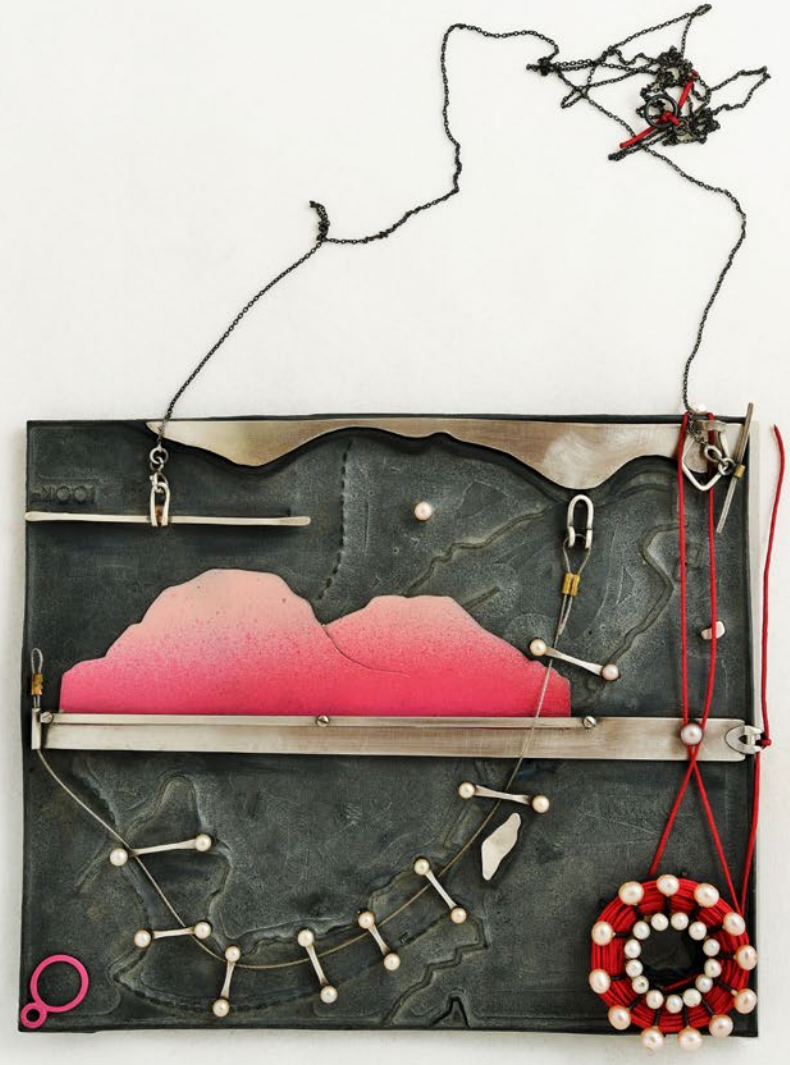
Salama
2.3 x
7 x 8.5 cm



Sketches by the artist of projected borders of these Palestinian villages if they were to exist today (the original areas of the villages are marked in orange).

The 2007 Zochrot maps of destroyed Palestinian villages of the corresponding areas.

ECHOES OF CONFLICT



Anat Aboucaya Grozovski (b. 1959)

In response to the violence and anxiety of the 2014 military conflict between the Gaza Strip and Israel, the artist used old rubber mapmaking plates to build chaotic landscapes of arbitrary borders and secret tunnels.

Anat Aboucaya Grozovski
Parting – line #4, 2015
Rubber printing plate, silver, nickel silver, textile thread
15 x 14 cm
Collection of the artist
Photo: Anat Aboucaya Grozovski

Anat Aboucaya Grozovski
Parting – line #1, 2015
Rubber printing plate, silver, nickel silver, textile thread, pearls
7.5 x 14 cm
Collection of the artist
Photo: Anat Aboucaya Grozovski

Shirly Bar Amotz (b. 1974)

Instead of celebrating the symbiotic relationship of man and dog, this neckpiece depicts images in which assault dogs and their trainers become one, a military hybrid of man and animal.

Shirly Bar Amotz
Jump Mobile, 2018
Copper, iron, enamel, iron powder, epoxy resin putty, rubber
33 x 36 x 2.2 cm
Collection of the artist
Photo: Boaz Nobelman

Esther Knobel (b. 1949)

The gold needles and crushed spool of thread are metaphors for mending, representing the artist's belief or hope that anything broken, including our thoughts, can be repaired.

Esther Knobel
Kit for Mending Thoughts, 2005
18 and 24 karat gold, silver, paper, tin box
18 x 8 x 2 cm
Collection of the Rotasa Foundation
Photo: Leonid Padrul

EXPRESSIONS OF IDENTITY

Immigration is the country's lifeblood. Jewish immigrants, from countries including Russia, France, and Ethiopia, join Israeli-born Jews, Christians, Palestinians, Druze, and Bedouins in confronting issues of identity and social status, in order to encourage the acceptance of differences and the rejection of intolerance.

Samah Batheesh (b. 1984)

Though respected Israeli citizens, the Druze community in the Golan Heights still endures the pain of separation from their people across the nearby Syrian border, which was created in 1967. Batheesh expresses her longing to be accepted as she is through dormant branches that wait to bloom again. "My work is a combination of hope and pain," she says.

Samah Batheesh
Identity Thornes, 2018
Left: Natural branches, cement, threads, paint
3 x 18.5 cm
Right: Brass, thread
7 x 10 cm
Collection of the artist
Photo: Boaz Nobelman

Tehila Levi (b. 1982)

Levi expresses the story of her family's immigration from Yemen to Israel by invoking her grandmother's memories of the jewelry she lost during her journey across the desert. Elements of the acclaimed Yemenite filigree silversmithing are central to her dramatic jewelry.

Tehila Levi
Tear Earrings, 2016
Silver
3.8 x 8 cm
Collection of the artist
Photo: Vered Babai

Tehila Levi
Eden Necklace, 2016
Silver, copper
28 x 8 cm
Collection of the artist
Photo: Vered Babai

EXPRESSIONS OF IDENTITY

Lior Amiel (b. 1975)

Using a self-taught technique, Amiel transforms rigid and sharp steel fencing wire into a clothlike texture that appears soft and malleable. Inspired by the traditional Arab ornamental embroidery of his Egyptian-born mother and grandmother, he achieves a harmony of contrasts: soft and hard, feminine and masculine, Arab and Jewish, traditional and contemporary.

Lior Amiel
Veil (wall piece), 2015
Iron net wire
70 x 45 x 45 cm
Collection of the artist
Photo: Yuval Katzover

Gregory Larin (b. 1978)

With biting humor, this "meat" medal captures the venality hiding behind the gaudy uniforms of dictators. A Russian immigrant, Larin inserts a large fly attracted by the fleshlike textures, as a telltale sign of the decay underlying Stalin's despotism.

Gregory Larin
Nice to Meat You, 2014
Woolen thread, brass, polymer, lacquer
7.3 x 3.8 x 8 cm
Left: shown superimposed on photograph of Joseph Stalin
Collection of the artist
Photo: Dima Reinstein

Hirut Hizkiyahu (b. 1987)

A child of Ethiopian immigrants, Israeli-born Hizkiyahu lives in a home full of reminders of her heritage. Ethiopian objects are part of her daily life and an integral part of her aesthetic and her cultural identity.

Hirut Hizkiyahu
Earrings from "Shamkan" series, 2018
Top: Copper, silver
Each earring: 2.5 x 6 x 0.8 cm
Right: Copper, brass
Each earring: 10 x 6 x 0.8 cm
Collection of the artist
Photo: Achikam Ben Yossef

EXPRESSIONS OF IDENTITY

Dania Chelminsky (b. 1961)

The prickly pear or sabra cactus was transplanted to Israel from Mexico, as was the artist. The sabra has become the symbol of the native-born Israeli, but for Chelminsky it symbolizes immigrants who adapt to new surroundings while maintaining qualities of their former identities to create a new life that merges the two.

Dania Chelminsky
Pendants from "Opuntia" series, 2018
Silver, iron, dried nopal stems and veins, rust powder, epoxy resin, stainless steel
8.5 x 10.5 x 1 cm
Collection of the artist
Photo: Ran Erde

Mexican coat of arms.
Photo: Wikipedia public domain

Prickly pear, or
sabra cactus, in Israel.
Photo: Dania Chelminsky

Naama Haneman (b. 1987)

One of ten siblings, Haneman's life is inseparable from theirs. The artist represents these relationships using fragile but enduring local stones inlaid with distinct silver letters and symbols as stand-ins for family members who come together to form an integral whole.

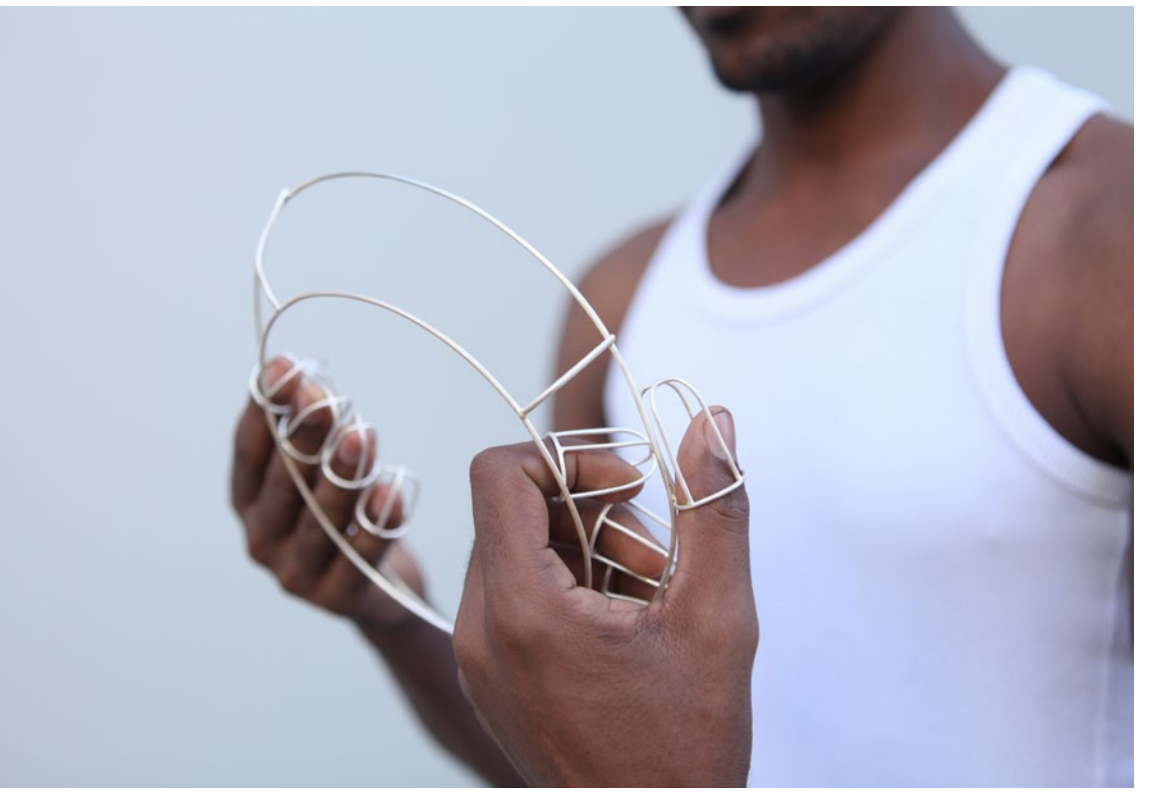
Naama Haneman
Sibling Life, 2012
Limestone, silver, magnets, stainless steel
variable dimensions
Collection of the artist
Photo: Tal Rogovski

Rami Tareef (b. 1980)

This series represents the changes in the traditional patriarchal status of men in Arab society that the artist attributes to the influences of Western culture and values. Tareef merges the lapel pin, a typically Western jewelry form, with one of the most characteristic images of Arab culture, the olive tree, using the olive pit to symbolize the interaction of male and female.

Rami Tareef
50 Shades of Patriarchy (brooches), 2019
Silver, brass
Each: 10 x 4 x 0.5 cm
Collection of the artist
Photo: Shay ben-Efraim

EXPRESSIONS OF IDENTITY



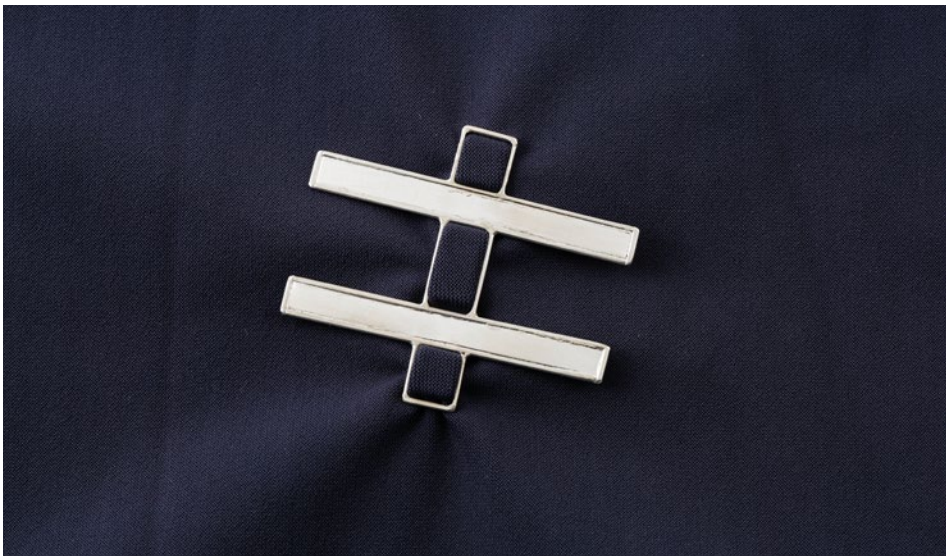
Elinor Cohen (b. 1986)

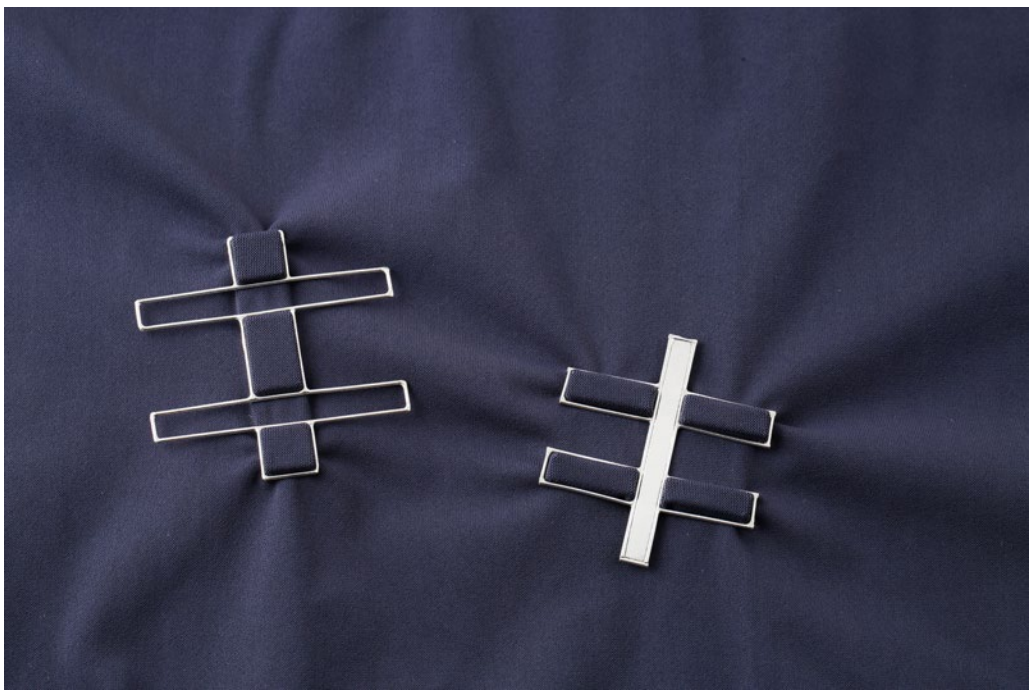
This work expresses the alienation and plight of Eritrean migrants and asylum seekers who made Israel their destination but here are marked as the "other" and limited to a marginal role in society. Cohen's jewelry provides a powerful visual representation of their entrapment in a vicious cycle.

Elinor Cohen
Forced Placement, 2016
Sterling silver
22 x 20 cm
Collection of the artist
Photo: Ahiad Danziger

Yotam Bahat (b. 1994)

Bahat's pieces express the discrimination he experiences as a member of the LGBTQ community, and his desire for legislative acceptance. When worn, the brooches make visible the tension between the equal signs on the outer side, while the "does not equal" slash of inequality is hidden underneath the garment closest to the skin.





Yotam Bahat
Equal Not Equal, 2016
Sterling silver
5.5 x 4.5 cm
Collection of the artist
Photo: Achikam Ben Yossef

IN CONCLUSION

The contemporary jewelry community in Israel brings together artists working to breach ethnic, class, and cultural divides to unite its people, even as political forces work to divide them. Fired in the crucible of turmoil and discord, these works of nuance and concern represent the search for common ground, to transform encounters into engagements.

Ursula Ilse-Neuman is Curator Emerita at the Museum of Arts and Design, New York, and independent curator, author, and lecturer who divides her time between Tel Aviv and New York.

This project was organized with the assistance of Tamar Paley.

Special thanks are due to Aya Schein for her role as mentor in conjunction with the work of Fidaa Zuabi.

Manon van Kouswijk: The Possibility of Someone

Gallery S O, London
11.23.18 – 2.3.19

By Norman Cherry

Manon van Kouswijk is surely one of the most prolific jewelry artists practicing today. Her 2018 exhibition at Gallery S O in London's now-hip Brick Lane further developed her "Making Faces" series, created earlier the same year and shown at Gallery Funaki in Melbourne, Australia.

This show continued van Kouswijk's ongoing interest in the qualities of painstaking repetition and unit construction through the form of the necklace. Much of her jewelry for the neck has been about the slow, meticulous, repetitive coloring, firing, and glazing of porcelain units by hand. She says this process induces a meditative and peaceful state of mind, partly through using no tools other than her hands, the forms of each unit dependent on whether two, four, six, or eight fingers have been used in what she has earlier described as the performative act of making. Most of the porcelain work in "Making Faces" was monotonal or bitonal. In this exhibition, however, there was an explosion of color, which may have surprised some of her followers.

The artist says she has always collected plastic beads from the 1960s and '70s, and it is her reworking of her extensive vintage collection that was the vehicle for this recent exhibition. If you are old enough, you may remember these once-ubiquitous colorful beads. In Britain we called them pop-beads, or poppits, not because they were part of the Pop scene but because they simply popped together or apart to be elongated, shortened, generally reshaped, and formed as the wearer wished.

Manon van Kouswijk, *Making Faces nr. 1*, 2018. Beads handshaped of porcelain clay using 2, 4, 6 and 8 fingers, pigment, black ceramic pencil, thread. Courtesy Gallery S O. Photo: Fred Kroh

Van Kouswijk's new work at S O formed a wall of color and line, filling the showcases along one side of the gallery. If taken at face value, it might appear to be a range of lighthearted, slightly "retro" jewelry—and, indeed, I gather that several visitors to the gallery had taken it as such. However, a more careful observer might see a thoughtful color sequence, pattern development, playfulness, and subtle restructuring of the beads to take shapes not originally intended. The artist's cutting and splicing of different colored units has been done with great care and accuracy, to the point where the bicolored beads look as if they were manufactured that way.

Van Kouswijk's other preoccupation has been in recognizing and developing her anthropomorphic interest in seeing faces and other human features in our surroundings. In the accompanying *Playbook*, as she appropriately calls the catalogue, she illustrates how she envisages these necklaces looking when "drawn" and not worn, or hung, as they were in the exhibition: as representations of facial features. The title conveys the inherent sense of fun she finds in her work. She is an artist who is serious and scrupulous in her practice, but who is not afraid of admitting to amusement in her work.

The vertical hanging of the works denied the viewer the opportunity to see these flights of fancy as reality, so we each have to rely on the playbook to imagine what faces these necklaces might make at us, and what faces we could make of them if we owned one.

Opposite this latest work were examples from van Kouswijk's earlier series, "Making Faces," necklaces

Pages from Manon van Kouswijk's book *Making Faces: A Jewellery Playbook*. Produced in part with the Risograph printing technique, each catalogue differs slightly in terms of pages, colors, and prints. Courtesy Gallery S O. Photo: Fred Kroh

which, in their sparer use of color and obviously refined handmade qualities, offer both contrast and chronological context. It was nearly impossible to resist the temptation to touch, feel, and stroke these tactile pieces. I suppose that one of the great qualities of a necklace is the temptation, the absolute need to hold it and play with it, as well as to wear it, so it is not hard to understand the temptation to see them as a drawing medium as well.

The essays in *Playbook* are written with insight, knowledge, and care. Writer Kate Rhodes reminds us, with a reference to Susan Cohn's 2012 exhibition, *Unexpected Pleasures*, of the importance that photography increasingly plays in the presentation of contemporary jewelry, not simply as a tool of record but as an alternative means of showing its inherent possibilities. We can only see van Kouswijk's faces when the work is not being worn.

At a time when there are bewilderingly few jewelry galleries left in a city that is a major world center of the visual arts, and of jewelry in particular, Gallery S O, sited in a former London East End ropeworks, is much prized. Owner Felix Fleury and his staff should be congratulated in keeping this particular fire burning.

Norman Cherry is an independent jewelry artist, curator, and consultant. He was formerly Pro Vice Chancellor for Arts at the University of Lincoln, UK and, prior to that, was Head of the Birmingham School of Jewellery. His work has been exhibited extensively internationally and many of his pieces are held in private and public collections throughout the world, including the British Museum. His book Jewellery Design and Development: From Concept to Object *(Bloomsbury 2013) was recently translated to Chinese and published by Liaoning.*

The Cosmos Within: Contemporary Japanese Metalwork and Ceramics

Asia Week New York 2019
Onishi Gallery,
New York
3.13.19 – 3.23.19

By Andrea DiNoto

The work of ten outstanding and rarely exhibited Japanese metalsmiths was exhibited recently alongside that of Japanese ceramists. All pieces take the vessel form, as required by the exhibition rules of the Tokyo School of Arts (now Tokyo University of the Arts) founded in 1889, which stipulate that all objects must be functional, says gallerist Nana Onishi. Accordingly, the show's title, *The Cosmos Within*, evokes the vessels' negative spaces, which contain the eternal and ever-expanding ethos of Japanese art and craft.

Among the ten artists, four are women. Two have been designated by the government of Japan as Living National Treasure, an honor bestowed upon artists in various media for their "contributions to the preservation and transmission of traditional Japanese historic heritage." Osumi Yukie (b. 1945), notably the only woman metalsmith to be named as such, creates large, raised, nature-inspired vessels. *Auspicious Cloud* (2018) demonstrates a flowing aesthetic vision rendered in *nunome zogan*, or textile inlay, a demanding technique in which metal leaf or wire is hammered into a fine, meshlike grid incised into metal surfaces. In this exquisite example, Osumi's stylized cloud gives an impression of floating dimensionality that evokes the dictum of Tang Dynasty calligrapher and scholar Chang Yen-Yuan (c. 815–875 CE). The primary horizontal brushstroke, he declared, aspires to resemble "clouds stretching a thousand miles." Osumi's arduous working method is documented in a video produced during her 2014 Freer/Sackler residency in Washington, D.C.[1]

Also a Living National Treasure, Nakagawa Mamoru (b. 1947) specializes in *zogan* or "flat inlay," a technique that creates subtle multicolored patterns on the polished black surfaces of cast Deco-like forms. Stacks of horizontal bars decorate the side of his low ovoid bowl, which, despite the title *Calm Sea*, bears a strong resemblance to a Bakelite radio—a clue to Nakagawa's background as an industrial designer. His modernist linear patternings are achieved through shallow surface carvings into which inlays of silver, gold, shakudo (a mixture of gold and copper), and copper are hammered.

As with each of Japan's traditional art forms, demanding metalwork techniques honed over centuries result in surfaces of astonishing, if seemingly effortless, beauty. Each item in the show offers a different example of a known technique that, though ancient, expresses a contemporary sensibility. The father-and-son team of Hannya Tamotsu (b. 1941) and Hannya Taiju (b. 1972) has mastered Tamotsu's invented *fukiwake* casting technique: three different metals with different melting points are individually poured into a mold within five seconds of each other, and instead of blending, form unique patterns that can range from marbleization to inky calligraphy. Sako Ryuhei (b. 1976), one of the youngest artists in the group, employs the familiar technique *mokume-gane*, in which sheets of different alloys are layered into blocks and carved to reveal stunning wood-grain patterns, but for Sako's 2014 *Tea Caddy*, the artist bonded silver, copper, shakudo, and shibuichi (a copper alloy patinated to smoky tones of gray, blue, green, and brown) for a gemlike effect reminiscent of agate. The caddy's unusual tiered form was carved from inside the metal block with torch and hammers.

Osumi Yukie (b. 1945), Living National Treasure, Silver vase "*Zuiun*" (Auspicious Cloud), 2018. Hammered silver with *nunome zōgan* (textile imprint inlay) decoration in lead and gold. 8-7/8 x 18-1/8 x 9-7/8 in.

Strong graphic patterns and tactile surfaces enliven vessels by three women metalsmiths who work with welding, carving, and forging. Oshiyama Motoko (b. 1958) swirls welded metals such as silver, shakudo, and copper into geometric and abstract patterns. Otsuki Masako (b. 1943) employs the shave-and-carve *hatsuri* technique to create textured patterns on silver with gold decorations, while Hagino Noriko (b. 1949) produces pieces of optical power and uncanny delicacy by means of the laborious *hagiawase* process based on forging and heat welding. Her bulbous, tapered-neck vase *Line* is literally constructed from strips of welded varicolored metals, swirled into a shimmering optical illusion of upward motion.

Andrea DiNoto writes on art, craft, and design.

1 https://www.freersackler.si.edu/research/japanese-metalworking-residency/osumi-yukie-video-eng/

East Meets West: Jewels of the Maharajas from the Al Thani Collection

Legion of Honor, San Francisco
11.3.18 – 2.24.19

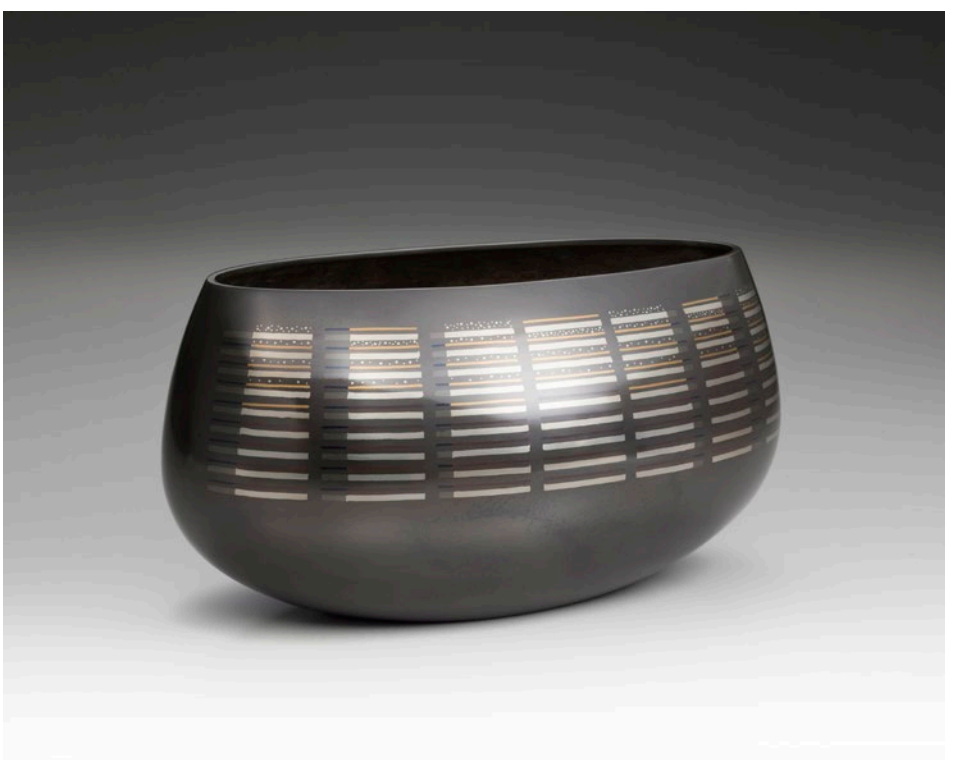
By Julie M. Muñiz

Often caught up in tales of intrigue and history, precious gems have long captured the world's attention. Beyond their physical beauty, gemstones often hold cultural significance as well. The exhibition *East Meets West: Jewels of the Maharajas from the Al Thani Collection*, recently on view at San Francisco's Legion of Honor, seeks to examine the intermingling of Indian and European cultures through a spectacular display of pieces once owned and worn by India's ruling elite. Though the works are dazzling and beautiful, the show sidesteps difficult conversations about colonialism and cultural appropriation.

Nawanagar ruby necklace, Cartier, London, 1937
Platinum, rubies, diamonds
8-1/16 x 7-11/16 in. as mounted
© The Al Thani Collection
Courtesy the Fine Arts Museums of San Francisco
Photo: Prudence Cuming Associates Ltd

Until diamonds were discovered in Brazil in 1726, India was the world's only diamond-producing country, making it a global center for trade. Early travelers brought back tales of the country's rich mines, fueling Europe's fantasies of Eastern exoticism. The mines of the Golconda region became especially legendary, having produced some of the world's largest diamonds, including the Hope Diamond (45.52 carats), the Koh-i-Noor (105 carats), the Star of Golconda (57.31 carats), and the Idol's Eye (70.21 carats). These fertile resources led to an abundance of extravagant jewelry worn by the country's powerful elite—first by the Mughal emperors in the sixteenth century and later by the maharajas, who gained power after the Sack of Delhi in 1739. Sadly, these resources also led to a history of colonialism and exploitation dating back to the formation of the East India Company in the sixteenth century.

Contrary to Western traditions, in India the most splendid jewels were worn by men. The maharajas and Mughal emperors lavished themselves in jewels for state occasions. Far from simple adornment, the rich gemstones



Nakagawa Mamoru (b. 1947), Living National Treasure, Vase *Calm Sea*, 2016. Cast alloy of copper, silver and tin with copper, silver and gold inlay. 7-1/2 x 14-3/8 x 8-1/4 in.

and gold stood as testaments to the wealth and power of the ruling elite, as well as the magnificence of their courts. In addition to denoting status, gemstones also held deep cultural significance. Diamonds, the hardest stone, symbolized strength and virility and were typically worn by men. Emeralds, with their intense green hue, held sacred associations in Islam and were thus favored by the Mughal emperors. The deep red of rubies and spinels was associated with blood, and therefore they symbolized good health. Sapphires, associated with the planet Saturn in Hindu culture, were thought to be unlucky and thereby were rarely used.

How the gemstones were cut and set also reflected different cultural attitudes. Favoring sparkle, European lapidaries used scientific principles of light and refraction to develop the first brilliant cuts in the seventeenth century. However, in India, where stones held deeper symbolic significance, size mattered over shine. Stones were thereby cut as little as possible and were set using a traditional bezel technique known as kundan. This highly complex process requires the jeweler to first hollow out a skeletal framework for the stone and then secure it in place with fine strips of 24k gold. Kundan jewelry, which remains popular today, was the primary method of stonesetting before Western influences took over in the late nineteenth century. An exquisite pen case and inkwell from the late sixteenth century demonstrates the importance kundan gems held to the Mughal court. Encrusted in intricate patterns of diamonds, emeralds, rubies, sapphires, and lacquer, such objects were often given as gifts from the emperor to high-ranking officials, who wore them conspicuously in their sashes.

In 1858, the rule of East India Company transferred to the British Crown. During this period, known as the British Raj, Indian princely states formed a subsidiary alliance with Britain, surrendering their foreign affairs and military power to the British government. Devoid of any real political power but still wealthy elites, the maharajas began copying Western styles. Traveling to Europe, they patronized jewelers such as Cartier and Van Cleef & Arpels, often bringing with them gems and jewelry to have reset in the latest European fashions. Little of this colonial history is discussed in the exhibition labels, however, which instead focus solely on the resulting stylistic changes. Gold was replaced with platinum, for example, and kundan-set gems were recut and remounted with prongs. A stunning aigrette designed by Paul Iribe in 1910 highlights a large emerald carved in India in the mid-nineteenth century. Framed in diamonds and sapphires, the aigrette is capped in a spray of gems and pearls, recasting the historic emerald in the Art Deco style.

Turban ornament, India, 1907; reworked ca. 1935. White gold, diamonds. 5-15/16 x 2-9/16 in. © The Al Thani Collection. Courtesy the Fine Arts Museums of San Francisco. Photo: Prudence Cuming Associates Ltd

That European fashion took influences from various Eastern cultures during this period is not a new observation. Art Deco and other Western styles amalgamated visions of the East into an Orientalist fantasy, paying little respect to the cultural traditions from which they borrowed. The exhibition shows several examples of jewelry in these styles, but misses the opportunity to discuss the important issues of Western colonialism and cultural appropriation that were really at play. Sadly, though beautiful, *East Meets West* is all sparkle and little depth.

Julie Muñiz is a writer and independent curator working in the San Francisco Bay Area.

Pen case and inkwell, Deccan plateau or North India, 1575–1600. Gold, diamonds, emeralds, rubies, sapphires, lacquer. Pen case: 1-9/16 x 12-1/16 in.; inkwell 4-1/2 x 2-1/8 in. © The Al Thani Collection. Courtesy the Fine Arts Museums of San Francisco. Photo: Prudence Cuming Associates Ltd

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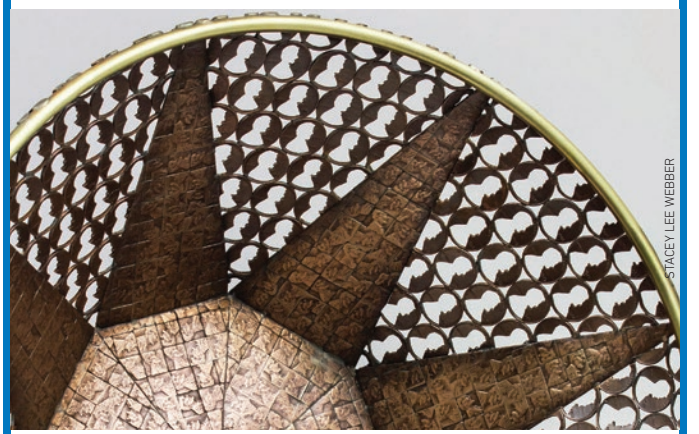
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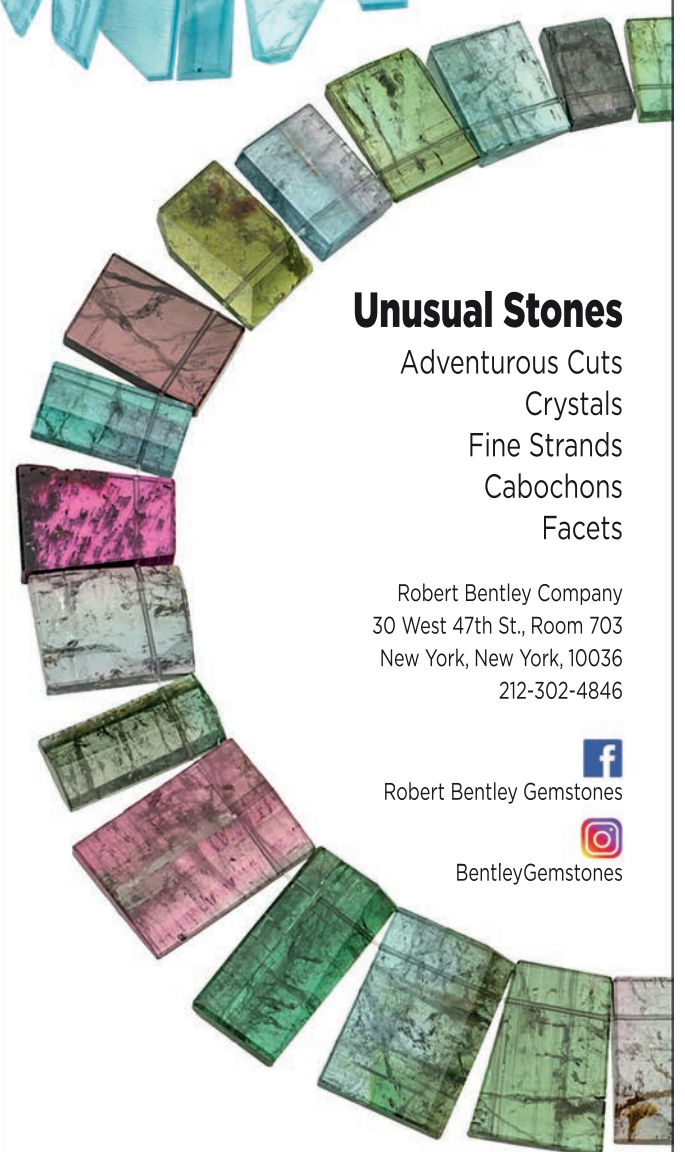

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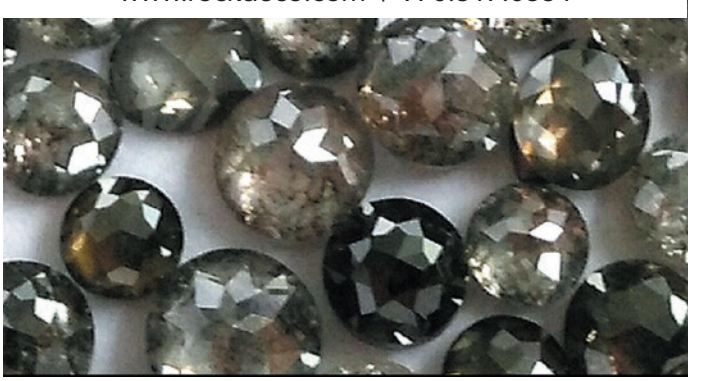

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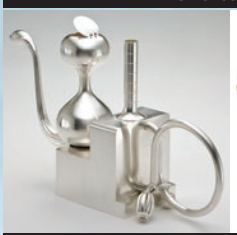
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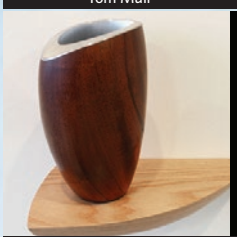
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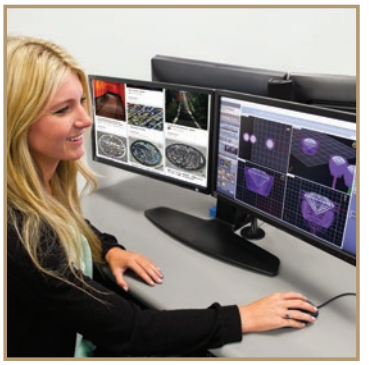

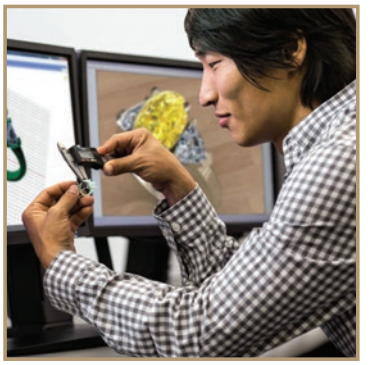

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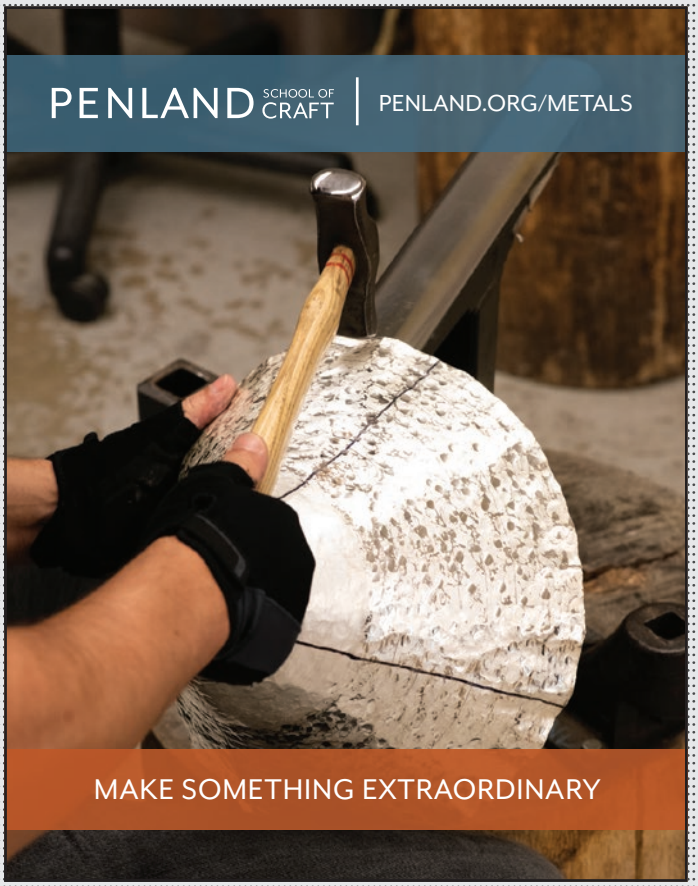

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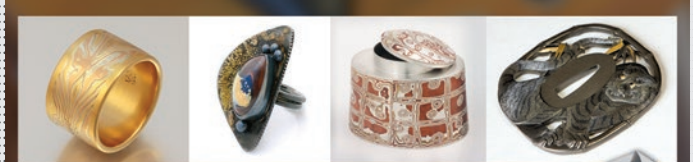

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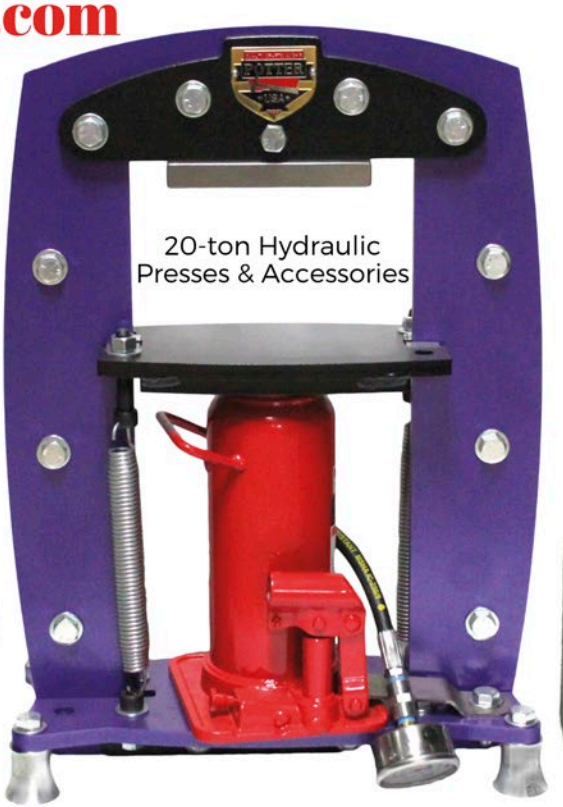

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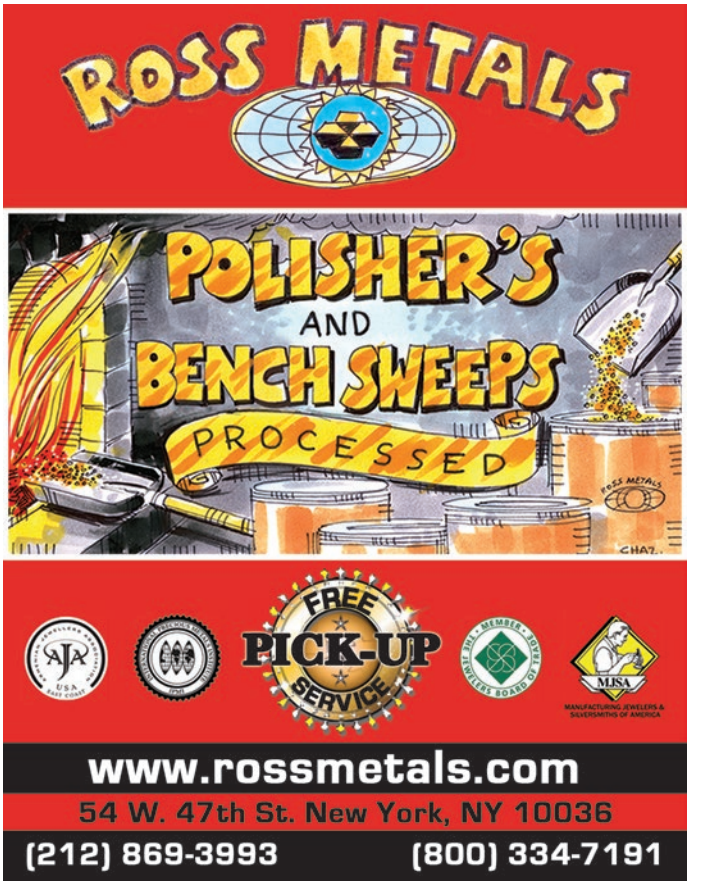
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Announcing the 2019 Winners of the

MJSA VISION AWARDS

DESIGN COMPETITION

Every year, the MJSA Vision Awards celebrate outstanding achievements in jewelry making and design. The winning entries are profiled in the August issue of *MJSA Journal,* and will be displayed during the 2020 MJSA Expo at the Javits Center in New York City. Entries for the 2020 competition will be accepted starting in January. For more information, go to *MJSA.org*.

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1) First Place, Professional Excellence, Four or More Years in Business. Platinum and 18k yellow men's band by **Mark Schneider** of Mark Schneider Design, Long Beach, California.

2) Second Place, Professional Excellence, Four or More Years in Business. Floral-pattern ring by **Rosario Garcia** of Rosario Garcia Designs, Fort Lauderdale, Florida.

3) Honorable Mention, Professional Excellence, Four or More Years in Business. Opal and chrome-diopside ring by **Anna Berezina** of Svet Kamney, Moscow.

4) First Place, Professional Excellence, One to Three Years in Business. "The Lotus" brooch by **Sabina Wong** of Sabina Wong, Richmond, British Columbia, Canada.

5) Second Place, Professional Excellence, One to Three Years in Business. White baroque cultured pearl necklace by **Oksana Lerman** of Rock Lily Collection, Brooklyn, New York.

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6) Laser Distinction (Sponsored by LaserStar Technologies). "Gold Nugget" photo pendant by **Andrew Costen** of Costen Catbalue Goldsmiths & Designs, Vancouver, British Columbia, Canada.

7) Custom Design Distinction (Sponsored by Century Casting). "Seven Heirs Suite" by **Tom Heyman** of Oscar Heyman & Brothers, New York City.

8) Honorable Mention, Custom Design Distinction. Cuff bracelet by **Llyn Strong** of Llyn Strong Fine Art Jewelry, Greenville, South Carolina.

9) Responsible Practices Distinction (Sponsored by Richline Group). "Amphitrite Necklace" by **Susan Crow** of East Fourth Street Jewelry, Northfield, Minnesota.

10) Enamel Distinction (Sponsored by Rio Grande). Cloisonné cougar brooch by **Merry-Lee Rae** of Merry-Lee Rae, Freedom, California.

11) Future of the Industry (Student Work), First Place. Silver-and-leather-cord ring by **Timo Krapf**, a BFA student at the Rochester Institute of Technology, Pittsford, New York.

12) Future of the Industry (Student Work), Second Place (Tie). Egg-shaped pendant by **Wonhee Kim**, a student at the Gemological Institute of America, Carlsbad, California.

13) "Hidden" three-finger hinge ring by **Jiyeon Kang**, a student at the Fashion Institute of Technology, New York City.

14) Honorable Mention, Future of the Industry (Student Work). "Labyrinth" ring by **Marina Kim**, a student at George Brown College, Toronto.

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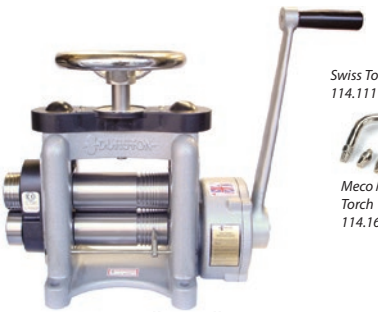

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